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THE MODERN DANCES

BY

ARTHUR MURRAY

ARTHUR MURRAY SCHOOL *of* DANCING
EIGHT HUNDRED and ONE MADISON AVENUE
NEW YORK, N. Y.

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Important Note: To get the most benefit from these lessons, read every line slowly and carefully.

We always like to do the things we do well. If we are good tennis players, we like to play that game. If we are expert swimmers we enjoy swimming. So it is with dancing; the better we dance the more pleasure we get out of dancing and the more pride we take in this most healthful recreation. And so to get the maximum amount of pleasure from dancing, we must learn to do it well.

Teaching is not a one-sided proposition. There must be co-operation. The pupils must work WITH the teacher. BOTH must do their parts. No matter how good the pupil, he cannot learn to dance from a poor teacher. On the other hand, there is not a person in the world who cannot learn to dance from a good teacher. Every one was born with the ability to learn. In the thousands of pupils I have taught, I have never found one who could not learn.

First of all, you read the simply written descriptions which tell you exactly, step by step, how to do each movement. The diagrams show you how to place your feet. You will learn to dance in a surprisingly short time, but go slow. Rome was not built in a day. Dancing, like piano playing or singing, cannot be MASTERED in a few short minutes.

TO BECOME A GOOD DANCER — ABOUT MUSIC, PARTNERS, ETC.

LEARN ONE STEP AT A TIME.

Before we begin the lessons, let me warn you not to go too fast. It is better to learn to do one thing well than to know how to do many things poorly. To dance well requires practice. So remember that it

will pay in the end to practice one step at a time, and do it over and over again until you can do it perfectly. Start on the next step only after you are sure that you have mastered the first step.

By learning one step at a time, it will be extremely simple and you will not be confused. After learning a step, do not throw away the lesson, but save it for future reference. You may forget the step and need it later. This is one of the advantages of learning by correspondence; you can always refer to the written instructions.

I am now going to teach you to be a GOOD DANCER so that you may really enjoy dancing and not merely "get by." I want my pupils to stand out as the best dancers; I have spent many months in perfecting a method which now makes it possible for you to learn easily and quickly.

After you get started you will enjoy learning so much that you will not want to stop until you have completed the entire course.

You need no music. When you have already learned the steps, you will have no difficulty in keeping time to a phonograph or any other music. I have developed a very simple method of teaching one to keep time to music and to distinguish the various dances. It will tell you how to recognize whether the orchestra is playing a Fox Trot, One Step or Waltz.

There is a mistaken impression that learning to keep time to music is difficult. I have taught people 60 years of age to learn to keep time to music although they were never able to even carry a simple tune before they began their lessons with me. The unfortunate belief that one had no sense of rhythm has kept many people from enjoying the pleasures of dancing.

If you want to be a real good dancer and get your share of pleasure and happiness which dancing offers, all I ask is that you follow my instructions as they are given you in "black and white." If you don't understand at first, read them over again. The instructions are always before you for READY REFERENCE. This is one of the many advantages of taking lessons by mail. You may soon forget the instructions given you ORALLY by an instructor, but my lessons act as a constant reminder. Because the instructions are WRITTEN, there is no chance of forgetting. You can always refer to them.

HOW TO GAIN CONFIDENCE.

Lesson No. 1.

Lack of confidence is caused by insufficient knowledge of the subject. When you really KNOW how to dance, you will not be lacking in confidence. To gain confidence in dancing, or in anything else, you must KNOW your subject. As you learn to dance, you will unconsciously acquire ease and confidence. If you are lacking in confidence, it is because you are not SURE of your steps. If you really know how to drive an automobile, you have confidence in your ability to drive in the most congested traffic. But would you have confidence to drive a car if you had never driven before. CONFIDENCE COMES WITH KNOWLEDGE. When you know how to dance, and know that you learned direct from America's recognized dancing authority, you automatically gain ease and confidence.

Leading will spoil a girl's dancing if she does it too much, but it will give her confidence and improve her dancing to a remarkable degree if she leads only part of the time. As long as the girl does not lead more often than she follows, leading will help her dancing because it gives her a sense of balance, poise and a better appreciation of her own part. Look around among your girl friends who lead and you will find that invariably they are the best dancers. Leading gave them confidence. But girls should not lead too often!

DANCE ALONE AT FIRST.

The common belief that it is impossible to learn to dance without a partner is absurd. Self balance cannot be acquired if one leans continually upon another. The beginner should learn to dance well ALONE before dancing with a partner. Until the learner can dance properly alone, it would be discourteous to ask anyone to dance. Learn the steps by yourself and after you learn by my method, you will be able to dance with ANY DANCER.

DANCING IS A PARTNERSHIP; EACH MUST DO HIS PART.

Dancing may be likened to a business partnership. In business each partner has certain responsibilities; each one is expected to perform certain duties. So it is with dancing. The man is expected to lead; the lady is expected to follow. EACH PART REQUIRES A KNOWLEDGE OF THE STEPS.

The man, in order to guide firmly, must KNOW what he is doing. The lady must follow without being led too forcefully. To follow successfully, she, too, must know the steps. Both must be able to dance and ONE MUST NOT DEPEND UPON THE OTHER'S knowledge of dancing.

THE CORRECT DANCING POSITION.

Lesson No. 2.

Stand erect. Be natural as well as comfortable and not too close to your partner, yet not too far away. At all times, move easily and smoothly. The illustration shows the proper position of the head, arms, hands and body. The lady rests her left hand lightly at the back of the man's shoulder. Her right hand is extended to the side. The arm is not held stiffly, but is bent to form a graceful curve. (See illustration.)

The man looks over the lady's right shoulder. The lady may face as in the illustration, but it is advisable for her to look over her partner's right shoulder.

The man holds his arms fairly high. Hold your partner firmly, especially with the right arm and hand. Let the lady feel the pressure of your hand at her back (under the shoulder blade, above the waist line), and not have a "jelly fish" hold. The lady has more confidence in you if you hold her firmly. The left arm is bent at the elbow. (See illustration.) In the beginning, dance on the toes and the balls of the feet. Do not let the heels touch the floor.

Do not curl your arm under that of your partner. Fancy holds are out of date.

To look well while dancing, make yourself tall; hold your head up high, chin in, chest out. Dance as though your body were floating through the air. Keep your heels off the floor as much as possible. Keep your legs close together; do not spread them apart.

Hold your partner directly in front of you, and not to one side. When you walk forward, step directly toward your partner as though you were trying to step on your partner's feet. Do not try to avoid your partner's feet when going forward.

Do not take two steps in succession with the same foot. When you take a step with one foot, take the other foot off the floor.

Do not slide your feet. Lift them off so that they will not scrape the floor. To slide and hug the floor with your feet is old-fashioned and not conducive to good dancing.

Remember to turn the toes outwardly Do not dance in a pigeon-toed fashion.

THE SECRET OF LEADING

Lesson No. 3.

The secret of being a good leader in dancing is to know EXACTLY how to do each step, - and then dance in a decided manner. You must be SURE OF WHAT YOU ARE DOING. If you are uncertain as to how the steps are to be done, how is your partner to know?

IF YOU KNOW THE STEPS and can do them well yourself, then guide your partner firmly with your right arm and hand and she will follow if she knows anything about dancing. There is a mistaken impression that the man must guide by pushing and pulling. This is not necessary if your partner is a good dancer. The good dancer never thinks of how he is leading his partner; HE SIMPLY DOES HIS OWN PART WELL. Hold your right hand firmly just below the lady's shoulder blade. You cannot lead well if your hand is too low and if you hold your partner loosely.

Sometimes, when dancing with a partner who is not familiar with your steps, it is necessary to do a bit of guiding. Then you indicate to your partner with your right hand and arm. The left hand does not help very much in leading. For the beginner, it is best not to attempt to lead forcibly as only advanced and intricate steps need forceful guiding. The beginner should learn his own part well and he will find that his partner will follow without any help if she is a fair dancer. It is not necessary to count or tell your partner what you intend to do next. By showing your partner that you really know what you are doing, you gain her confidence. She will follow you readily if she has faith in your ability.

HOW TO FOLLOW

Lesson No. 4.

The first essential to successful following is to know the steps. How can anyone expect to dance with a man unless she is familiar with the steps he will do?

The second requirement is that the lady step in such a way as to ALWAYS BE READY FOR THE NEXT STEP, and incidentally keep her feet out of her partner's way. This is accomplished by cultivating the proper step. It is most important for the lady to cultivate a long step. You can do it easily and gracefully by STRETCHING THE TOES BACKWARD. (See position of lady's right foot in illustration.) Make the toes step backward as far as possible. Whether you go backward, forward, or sideways, MAKE THE TOES LEAD.

Following the leader requires a complete mastery of the basic principles of dancing. The lady must be READY for any and all steps which her various partners may do. This means that she must train the muscles of her body along certain lines which will enable her to respond readily to the lead of her partner.

In an effort to follow and to be light, girls will often "flop," or in other words, "give themselves up to their partners." This form of relaxing is detrimental to good following as the girl simply throws her weight to her partner and by losing control of her muscles, she becomes heavy. To follow well, a girl must relax, but she cannot make her body supple without first becoming thoroughly familiar with the movements which her partner may do. It is not enough for a girl to simply relax and let her partner literally carry her around. To follow well she must first train the muscles of her body to become thoroughly familiar with the various dancing steps her partner may do.

The lady should not lean or bear down heavily on her partner. The man has to hold his own arms up throughout the whole dance, - a period of from three to fifteen minutes. If he must dance for that length of time with someone who leans heavily upon his arms, he will not consider his partner as a light dancer.

When dancing, do not slide the feet, but take them completely off the floor. When your foot is off the floor it is ready for the next step which your partner may take. To be light, dance on the tips of the toes. To follow well, let the man guide you through his movements. Do not, while dancing with a partner, think of your feet or your own steps. Through the lessons you train your feet to know the steps and to dance. Then, when you dance with a partner, trust your feet - not your mind - to follow your partner.

HOW TO KEEP TIME TO MUSIC AND DEVELOP YOUR SENSE OF RHYTHM.

Lesson No. 5.

(If you can keep time to music it is not necessary for you to read this chapter.)

Everyone was born with a sense of rhythm, but a great many people have failed to fully develop that sense. It is foolish for a person to say, "I have no sense of rhythm; because I do not play any instrument and have never taken music lessons, I have no ear for music."

I have proven conclusively that unless a person is deaf, anyone can learn in a few days, to keep time to music.

1. First of all, the person who wants to develop his sense of rhythm should attend a number of concerts, or if he has a phonograph, to play dance tunes and hum or whistle at the same time the selection which is being played. This may seem difficult at first, but after a while you will enjoy accompanying the music. Hum or whistle for at least fifty tunes. Attend as many dances or concerts as possible and sing all the time.

2. The second step, after you can hum or whistle a tune, is to tap with your hand or foot in time with Fox Trot music. Simply beat time with your foot on the floor as though you were hitting the pedal of a base drum. Each tap takes one second. Keep this up for not less than twenty tunes or until you can successfully beat time with your hand or foot while the Fox Trot is being played.

3. After you have learned to beat time with your foot, attend a dance, or if you have a phonograph, put on a Fox Trot record. While the Fox Trot tune is being played, walk around the room, giving a full second to each step. At the beginning you will find it hard to keep in step, but after you have walked through three or four Fox Trots, you will find it surprisingly easy to keep time and dance to any music.

4. After learning to walk to Fox Trot music, tap with your foot while a waltz is being played. The Waltz count is 1, 2, 3, but tap with your foot only the first beat, and count aloud all three beats of the waltz. These instructions may seem difficult at first, but as you advance and learn the steps they will be amazingly clear and simple. Do not pass a single paragraph until you have mastered it.

HOW TO AVOID STIFFNESS.

Lesson No. 6.

So-called stiffness is of two kinds. People are often referred to as "stiff" because their muscles are tense. Have you ever driven an automobile? If so, you remember that when you first learned to shift gears you would stiffen up, your muscles would become taught, and you could almost feel yourself in a nervous tension. It is the same with dancers when they first start out to dance. Because the beginner is not yet sure of himself, his muscles stiffen up. By practice, this stiffness will pass away and when the dancer knows the steps, ease and grace will come.

The second kind of stiffness is the result of inexperience. The person who does not know the steps and has not trained the muscles of his feet to dance with ease cannot be anything but "stiff." The muscles of a person's body are stiff until they are loosened up by the proper training. The ballet dancer, even the one who dances as light as a fairy, is stiff when she attemps ballroom dancing if she is not thoroughly familiar with the newest ballroom steps. Each step brings into play different muscles. To become rid of stiffness, one has but to learn to dance the steps and when proficient, ease will take the place of rigidness.

HOW TO TELL WHAT DANCE THE ORCHESTRA PLAYS.

There are but three different tempos. The modern orchestras play Waltzes, Fox Trots and One-Steps. Most of the new dances, are danced to

Fox Trot music. The most up-to-date orchestras play mostly Fox Trots. Occasionally they play a Waltz and a One-Step. Some orchestras very seldom play One-Steps, although this dance is popular in smaller cities. The Two-Step, played only in rural districts, is now danced to One-Step music.

It is easy to recognize the Fox Trot because of its slow tempo. Simply tap your foot at the rate of one tap a second and if the slow tap fits the music, it is a Fox Trot. Remember that most of the dances played are Fox Trots.

The One-Step is about twice as fast as the Fox Trot. If the music makes it necessary for you to tap very quickly, about two taps a second, then you know the orchestra is playing a One-Step.

The Waltz tempo is entirely different from the One-Step or Fox Trot. There are three beats to a waltz measure and the music plainly suggests that you count 1, 2, 3. The first beat of the three is accentuated. It seems louder and stronger than the other two. It is the easiest of the dance tunes to recognize. After you dance a while you will have no difficulty in distinguishing the waltz. Simply count 1, 2, 3, and tap with your foot on the first beat.

THE FIVE CORRECT POSITIONS OF THE FEET.

Have you ever wondered why some people's feet look pretty while dancing and others do not? Do you know why some people always get their toes stepped upon even though they may know the steps?

It is because their feet are not placed correctly while dancing.

In dancing there is a right way to put your feet on the floor - to step - and also a wrong way. It is very easy to do it the correct way because there are only five positions for you to learn.

Below are given in detail the five positions of the feet. Remember that knowing these positions is to know the secret of making your feet look pretty while dancing, walking or standing.

FIRST POSITION: This is the position to use before starting to dance. The first position is commonly used when you bring your feet together. (See the diagram.)

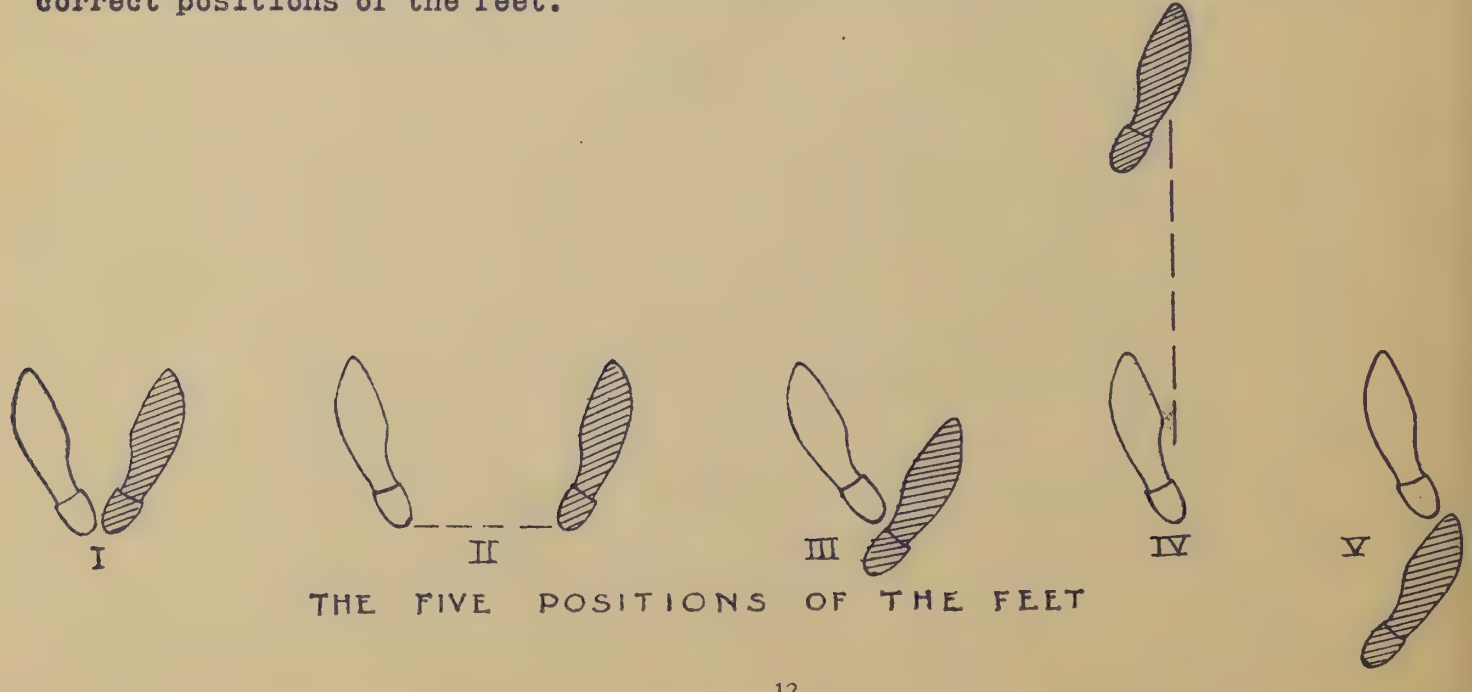
SECOND POSITION: The feet are apart and the weight rests on only one foot. Note that the toes are turned outwardly.

THIRD POSITION: This position is used in the "Cut" and other steps. The heel of one foot is at the instep of the other foot.

FOURTH POSITION: One foot is directly in front of the other foot. This is the position of your feet when walking. Remember that when walking forward or backward, you must place one foot in front of the other and NEVER spread yur feet apart.

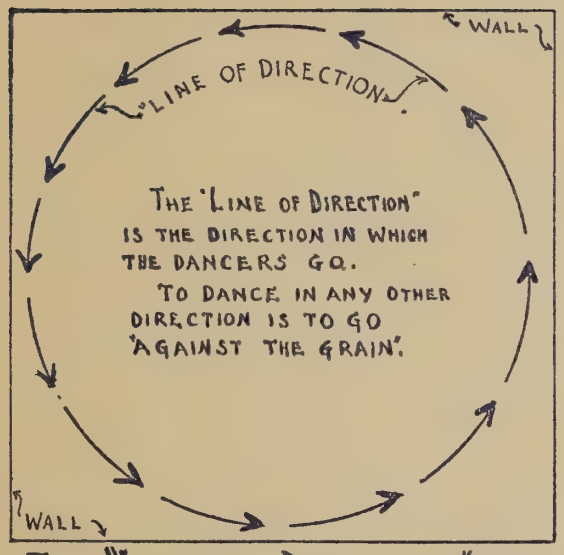
FIFTH POSITION: This is an advanced position. The toes of one foot almost touch the heel of the other foot.

Place your feet as in the illustration. Go through each position a few times until you have memorized them. It is essential for dancing teachers and parents, who teach their children, to be thoroughly familiar with the five correct positions of the feet.



THE FIVE POSITIONS OF THE FEET

THE LINE OF DIRECTION.


WALL
LINE OF DIRECTION
THE "LINE OF DIRECTION" IS THE DIRECTION IN WHICH THE DANCERS GO.
TO DANCE IN ANY OTHER DIRECTION IS TO GO "AGAINST THE GRAIN".
WALL
THE "LINE OF DIRECTION" IN A ROOM

The Line of Direction is the direction in which the dancers progress around the room. While learning it is advisable to get in the habit of always going in the same direction, - the direction in which the dancers progress in the ballroom. Just as it is necessary to observe traffic regulations, it is essential that you observe the proper "Line of Direction." If dancers did not observe the Line of Direction, people would continually collide with one another in the ballroom. All dancers must dance around the room in the same way - along the Line of Direction.

The Line of Direction is the direction you will take while practicing. Note the diagram. Start anywhere and walk around the room following the arrows. Note that you should stay close to the wall, your right hand within easy reach of the wall. Note again the arrows which show you which way to progress around the room.

No matter whether you go forward, backward or sideways, you always go in the same direction around the room. If you get in the habit of following the Line of Direction and not go "against the grain," you will keep from running into other dancers in the ballroom.

Try this now. Simply begin with the left foot and walk forward around the room. (The lady should practice by beginning with the right foot and walk backward going in the same direction.) Remember that the man's right hand and the lady's left hand should be nearest the wall while walking in the Line of Direction. Be sure you understand what is meant by the Line of Direction before going any further.

THE DIFFERENCE BETWEEN THE NEW AND OLD DANCES.

In most of the old dances it was necessary to dance in a certain cut and dried way. Each dance was done in regular sequence. The lady knew approximately what the man was going to do. The men danced with more or less regularity and sameness.

In the new dances, for instance the Fox Trot, there are no set rules as to what steps one may do. Each dance consists of a number of variations or steps, some of which are easier than others. It is not necessary for the man to dance the steps in any regular sequence, but he may execute any of the steps at any time. In other words, the man may lead his partner through any of the steps with which he is familiar.

Each dance consists of about five or more popular variations. We will begin with the easiest and most commonly used steps and gradually lead up to the more intricate steps.

THE TWO-STEP

The first steps, sometimes called the basic steps, in the Fox Trot, are exactly the same as the old Two-Step.

The Two-Step is no longer danced in the ballrooms of the large cities. For those who want to learn to dance the Two-step, simply learn the Fox Trot, and leave out the walking steps.

The person who has not danced before, or whose knowledge of dancing is limited, will do well to study very closely the first lessons in the Fox Trot. The Two-step is the basis of the simple Fox Trot.

In the Two-step the lady's part is exactly the same as the man's. Therefore, the descriptions to follow are also to be used for the lady.

THE FOX TROT IS THE EASIEST DANCE.

Among the better dancers, the Fox Trot is by far the most popular dance today. Good dancers prefer the Fox Trot because of its syncopated rhythm. The steps are also very interesting. In the high class ball rooms of New York, such as the Crystal Room at the Ritz Carlton and the Grill Room at the Plaza Hotel, the Fox Trot is played more frequently than any other dance.

Because of the comparative newness of the Fox Trot, many people are of the impression that it is a difficult dance to learn. As a matter of fact, beginners find the Fox Trot the easiest. It is much simpler than the One Step and decidedly easier than the waltz. The steps have stopped changing every month or so and the new Fox Trot is practically standardized. Learn the Fox Trot first because it is the easiest and the most popular dance.

The Fox Trot is easy to dance because the rhythm is delightfully slow. This dance is made up of slow and quick movements. The walking steps are slow -- one step a second -- and the quick movements are twice as fast as the walking steps. As we progress, I will explain each step in detail and it will be extremely simple. You will indeed be surprised at the simplicity of the Fox Trot.

I will talk to you in plain, simple language and shall not adhere closely to technical rules of counting. My sole aim is to make everything as easy as possible.

THE FOX TROT WALK.

In the Fox Trot, the man generally walks forward and the lady backward. It is necessary for the man to walk forward in order to see where he is leading his partner. The lady dances backward most of the time. This may seem hard at first, but after she becomes accustomed to it, she will find that it is really much easier to dance backward than to walk forward.

It is most important to learn to walk properly in the Fox Trot. The steps in this dance are very long. Each walking step is given two quick beats of the music. You place the foot forward on the first beat, then rise up on the toes on the second beat. This way of walking gives you a sort of bouncing movement and gives more "life" and "pep" to your walk. Simply step forward with the left, then rise; then step forward with the right and rise.

Begin with the left foot and go forward, walking around the room (in Line of Direction), right hand to the wall. At first, exaggerate the movement by bouncing up and down on the toes in order to bring the muscles of the toes into action. Remember that the walk in the Fox Trot is very slow. Each step is given a full second. In the beginning, do not be afraid to exaggerate the bouncing motion. Hop up and down. Later, you can modify the action.

THE SECRET OF WALKING CORRECTLY

The lady begins with the right foot and takes long steps backward. Her toes must go as far back as possible. She should practice an extremely long step. The lady who has learned to take a long step can follow a leader better than the one who is accustomed to taking a short step. By taking a long step, the lady has her feet out of her partner's way and she also has it in readiness for the next movement. (See diagram.)

This is wrong because the toes do not go back far enough when walking backwards.

Lift your feet slightly off the floor when walking. Do not let them drag or scrape the floor. Do not let the heels touch the floor while dancing. You may take liberties after you become expert, but at first, dance on the toes or the ball of the foot. Move naturally, easily and with comfort. Practice taking long, slow walking steps around the room for about 30 minutes.

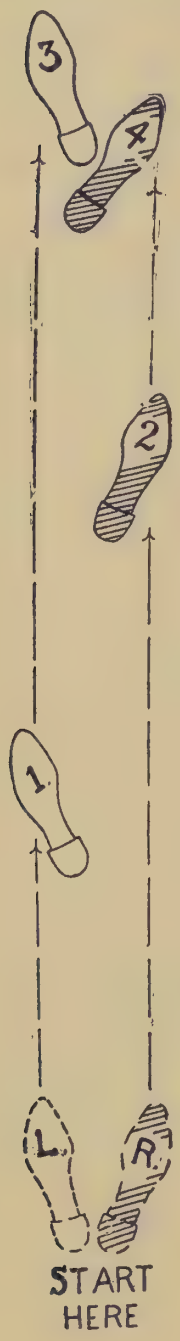
This shows the correct way of placing the foot when walking backwards.

THE CUT STEP

Sometimes Called

THE CHASSÉ

Man's Part



Begin with left foot and go forward, follow the numbers in the foot prints. The right foot is shaded.

MAN'S PART

This step is one of the standard and most popular steps of the Fox Trot and One Step. It is sometimes referred to as the "Cut Step" because on the fourth step the man draws his right foot up to the left.

Here is how the step is done:

At the "start" stand erect with your heels together, Then—

1. Begin with the left foot and step directly forward taking an ordinary walking step.
2. Walk forward on right foot.
3. Walk forward on left foot.
4. Draw the right foot up to the left, placing weight on right foot. That's all.

Follow the numbers in the foot-steps.

If you want to repeat the step, begin with the left foot.

The Chasse' is one of the most popular steps in the Fox Trot, but it may also be used in the One Step and the Waltz Canter. At first it is advisable to learn to dance the Chasse' to Fox Trot music. After you learn it in the Fox Trot, you will have no difficulty in dancing it to One Step or Waltz music.

The walking steps in the Fox Trot are long and slow. Each walking step takes a full second. The man generally walks forward so that he can see where to go. If the man dances backward he may collide with other couples on the ballroom floor.

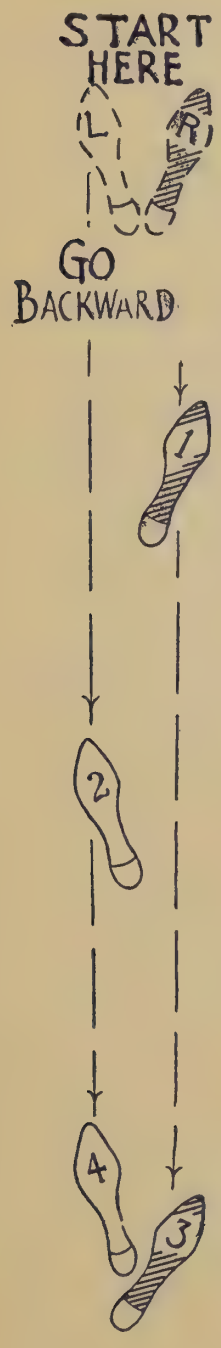
The Fox Trot is the easiest and most popular dance. It contains about ten standard variations and many novel steps. Because of its delightful rythm and its syncopated time, the Fox Trot has become the universal dance in every English speaking country. It is interesting because of its many variations,—steps which relieve the monotony of dancing the same thing all the time.

THE CHASSÉ

LADY'S PART

Lady's Part

Begin at "start" and go backwards with right foot (shaded). Follow the numbers in the foot prints.



The lady's part in the Chasse', which is one of the standard steps of the Fox Trot and One Step, is just the opposite of the man's part.

Start anywhere. Stand erect, with your heels together. Remember that the lady goes backward when the man goes forward.

1. Begin with right foot and step directly backward.
2. Walk backward on left foot.
3. Walk backward (long step) on right foot.
4. Draw the left foot up to the right placing weight on left foot. That's all.

Follow the numbers in the foot-steps shown in diagram. If in doubt begin at the top and read it again.

Study the Diagram Carefully.

In the Chasse', as in other steps of the One Step and Fox Trot, the lady walks backward. To dance backwards may seem difficult at first, but with a little practice you will find it even easier than going forward.

Although the Chasse' may also be used in the One Step and the Waltz Canter, it is most popular in the Fox Trot. Practice it going backward around the room, remembering to take long, slow steps. Each step is given a full second.

Remember to dance on the toes. Do not let your heels touch the floor.

You will find that the Fox Trot is the easiest and most popular dance of all. It is fascinating because of its many interesting variations. In our complete course, I have devoted considerable space to teaching the lady to follow any partner. When one has mastered the basic principles of dancing, it is easy to follow even the most difficult steps which any man can do.

THE FOX TROT

The following pages consist of variations of the Fox Trot. Each step is complete in itself and does not depend upon any other steps. After learning the various steps of the Fox Trot, you may dance them in the order as they appear in this course, or you may do the steps in any sequence you wish.

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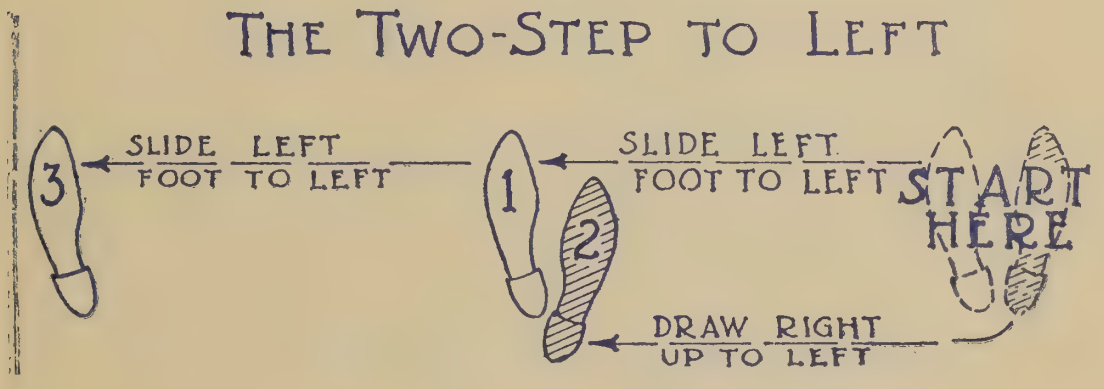
WHAT IS THE TWO-STEP?

Remember that a Two-step is simply two sliding steps.

Beginning with the left foot, slide sideways two steps with the left foot. This you count:

1. slide left foot directly to left;
2. draw up right foot;
3. slide left foot to left, weight on left. (Take right foot slightly off the floor.)

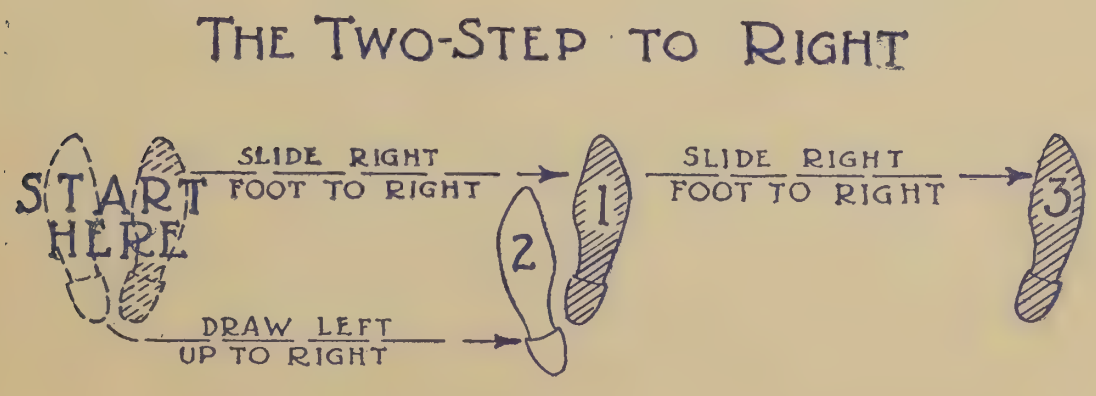
This completes a Two-step to the right. (See illustration.)



The second part, two slide to right, is taken with the right foot:

1. slide right foot to right;
2. draw up left foot to right;
3. slide right foot to right, weight on right. (Take left foot off the floor.)

This completes a Two-step to the right.



To repeat, begin with the left foot and do the first part. Practice two slides to left and two slides to right for thirty minutes.

THE FORWARD TWO-STEP IN THE FOX TROT.

NOTE: In these instructions I will say "slide" to indicate a sidewise movement. In the modern dances you do not actually slide or scrape the floor. Lift your feet slightly off the floor. The word slide will mean "step sidewise." Each step is about 18 inches long.

Note that in the first Two-step (count 1, 2, 3) you go toward the upper left hand corner. Then you Two-step toward the upper right hand corner (count 4, 5, 6.) In this way you advance forward instead of remaining on the same spot as in the previous lesson.

(Note carefully that the lesson given on the preceding page is merely the basis of the Two-step and will not be used when dancing with a partner. It is a foundation step which should be practiced until you can do it rapidly so that the Forward Two-step and following lessons will be easier.)

The Forward Two-step is the easiest and most commonly used step in the Fox Trot. If you master this step, the turns and other steps will be comparatively simple. The count is exactly the same as the Two-step given on the preceding page.

1. slide left foot diagonally to left (toward upper left hand corner).

2. draw right foot up to left;

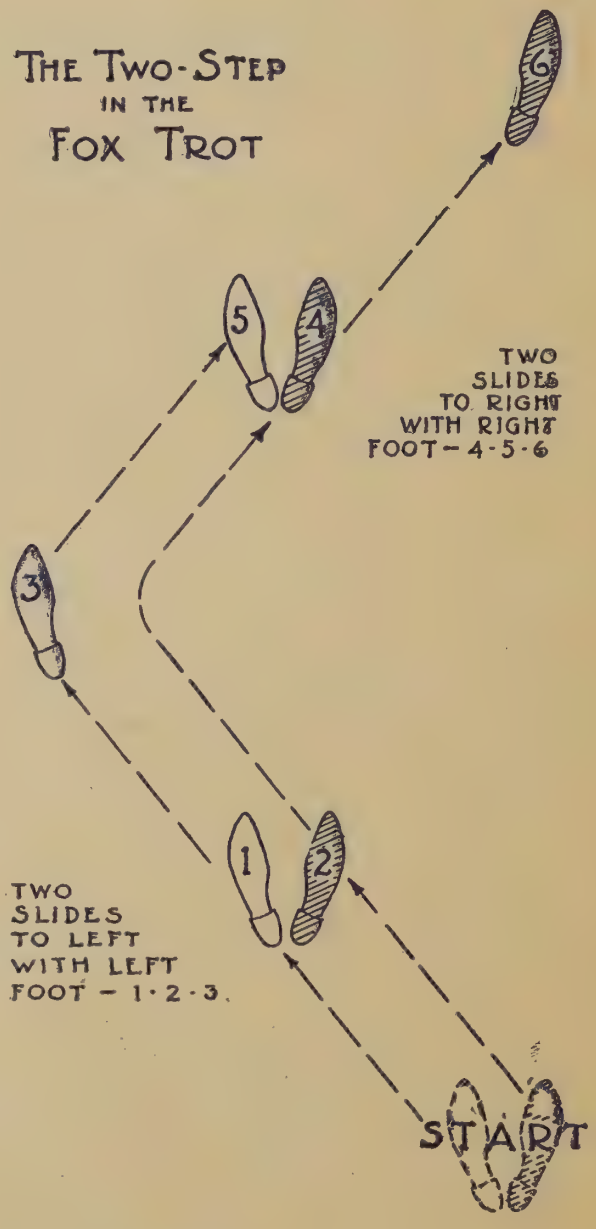
3. slide left foot again to left, weight on left.
   This completes the first Two-step.

4. slide right foot to right;

5. draw left foot up to right;

6. slide right foot again to right, weight on right.
   This completes the second Two-step.

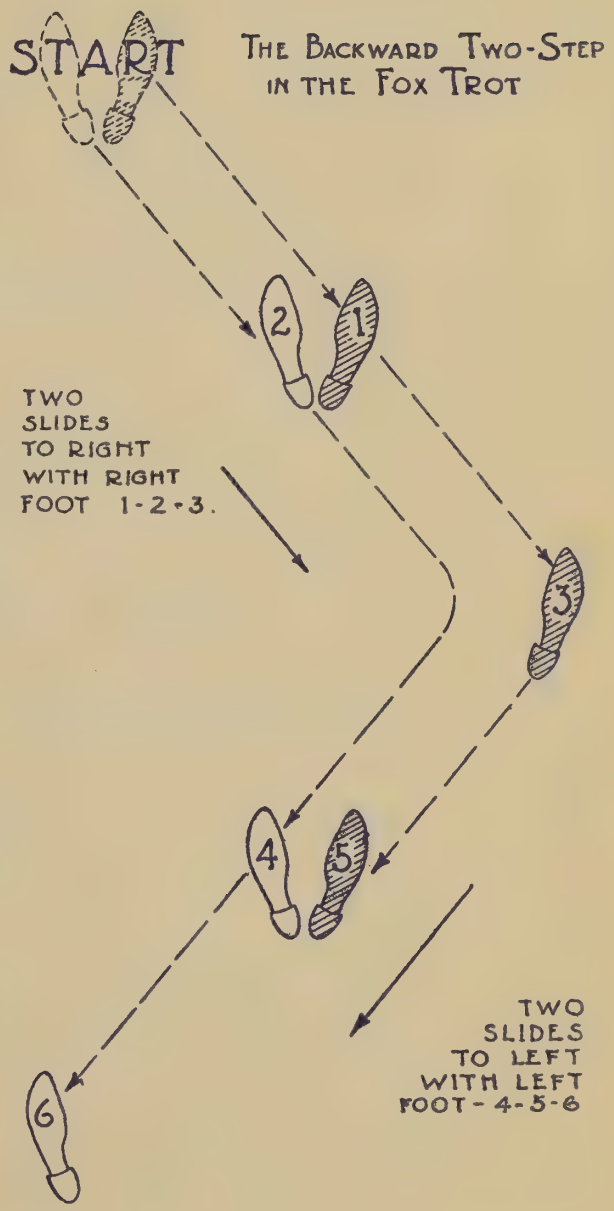
Repeat the entire Forward Two-step of six counts and practice this step going around the room in the line of direction. Spend at least an hour.



THE TWO-STEP BACKWARDS IN THE FOX TROT.

This movement is just the opposite of the Forward Two-Step. It is the step the lady takes when the man goes forward.

1. slide right foot diagonally backward and to the right;
2. draw left foot up to the right foot;
3. slide right backward again, in the same direction as first step. This completes a Two-step.
4. slide left foot diagonally backward to left;
5. draw right foot up to left foot;
6. slide left backward to left.



Study the diagram carefully and do each step slowly at first, then gradually faster and faster until you can dance the backward Two-step without counting.

Confidence is the very basis of achievement. There is a tremendous power in the conviction that we can do a thing.

You cannot build without a foundation. The Forward and Backward movements are the beginner's foundation for the Fox Trot. The steps to follow will be extremely simple if you know perfectly the steps described in the foregoing paragraphs.

Ask yourself: Do I know that a Two-step is simply two slide steps taken sidewise? Do I know that the forward Two-Step consists of a Two-step to the left and a Two-step to the right? Do I know that the backward Two-step is the counterpart of the Forward Two-step and that when the man does the Forward two-step the lady does the backward Two-step?

Do I know that the lady always begins with her right foot? With which foot does the man begin?

FOUR WALKING STEPS AND THE TWO-STEP.

We will now combine the walking steps with the Two-step. The man will walk forward 4 steps then take the Forward Two-step, while the lady walks backward 4 steps and does the Backward Two-step.

Man's part: Begin with the left foot and walk forward four long slow steps. Each walking step in the Fox Trot takes a full second.

Note: LF means left foot; RF means right foot.

Walk forward: 1 LF; 2 RF; 3 LF; 4 RF.

Then do the Forward Two-step of six counts. (See description of the Forward Two-step if you are not already familiar with it.) Repeat, beginning with walking steps.

Lady's Part: Begin with right foot and walk backward four long slow steps. Each walking step takes a full second.

Note: LF means Left foot; RF means Right foot.

Walk backward: 1 RF; 2 LF; 3 RF; 4 LF.

Then do the Backward Two-step beginning with right foot. (See description of the Backward Two-step if not already familiar with it.)

.....

To repeat the FOUR WALKING STEPS AND THE TWO-STEP, the man begins with the left foot and the lady begins with the right foot. At least an hour should be spent practicing this step.

The Two-step is made up of three steps; slide, draw, slide. For convenience, we count it 1, 2, 3. Some teachers count a Two-step as 1 - AND-2. Either way is correct. The word "and" is often confusing, therefore, we will continue to count a Two-step as 1, 2, 3.

Remember that there is a slight pause after you have taken the third step in the Two-step; also after the sixth step.

Caution: Do not go any further until you are positive that you are thoroughly familiar with all the information in the foregoing lessons. Begin at the first page and read carefully all information to be sure that you have not missed anything.

THE TWO-AND-ONE.

This is a very popular step in the Fox Trot and is made up of a Two-step, followed by one long slow walking step. Before beginning the Two-and-One, however, four walking steps are taken. (In the Fox Trot it is advisable to take four walking steps before beginning a new step.)

Man's Part: Begin with the left foot and walk four long steps forward, 1, 2, 3, 4.

Take a Two-step (two slides) to the left with the left foot, counting it 1, 2, 3. (Slide LF to left, 1; draw RF up to left, 2; slide LF to left, 3.)

After taking the Two-step as described in the paragraphs above, walk forward one long slow step with the right foot. That's all.

Repeat the Two-and-One four times in succession, but when doing the step after the first time, the four walking steps are not used. Repeat the Two-and-One by simply doing the Two-step, then take one long slow walking step forward.

Lady's Part: Her part is just the opposite of the man's. Remember that it is advisable, in fact necessary, for her to know the man's part in order to be a really good dancer.

Begin with the right foot and take four long slow walking steps backward before doing the Two-and-One.

Begin with the right foot, take a two-step (two slides) to the right.

Then walk backward one long step with left foot. That's all.

Repeat the Two-and-One step four times in succession. Remember to take long steps and point the toes outwardly.

THE TWO-AND-ONE

A TWO-STEP AND ONE WALKING STEP

THE THREE SLIDE STEPS IN THE FOX TROT.

The Lady's Part is exactly the same as the Man's.

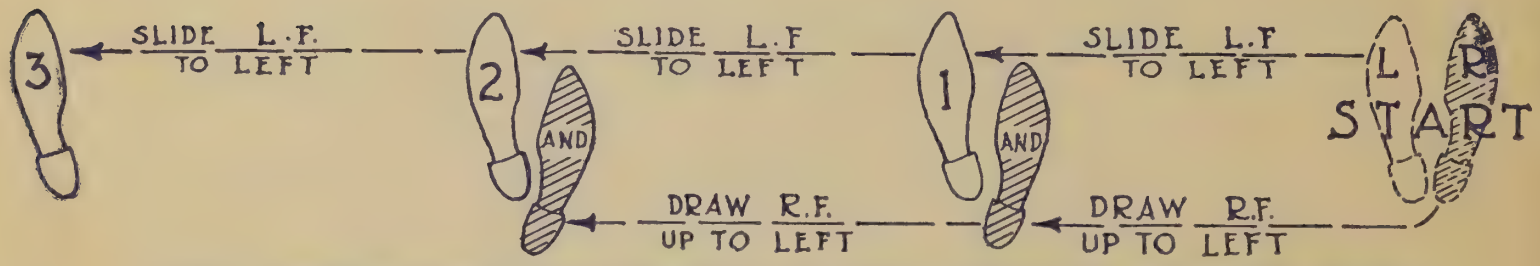
A slide step is simply a sidewise step. It is the same movement as is used in the Two-step. You will remember that a Two-step is simply two slides to the side, either to left or right.

In the following combination of steps, we will take three slide steps. This time we will count only the steps taken with the foot which leads. For instance, if you are sliding sidewise to the left, the left foot leads. Therefore, we count only the steps taken with the left foot. The steps taken with the right foot will be counted as "AND."

THREE SLIDE STEPS TO LEFT: Begin with the left foot and slide it sidewise to the left, count 1;

draw the right up to the left foot, counting "AND;"
slide left foot again to left, count 2;
draw right foot up to left, count "AND;"
step sidewise again to left, count 3; placing the weight on left foot.
(The right foot is off the floor.)

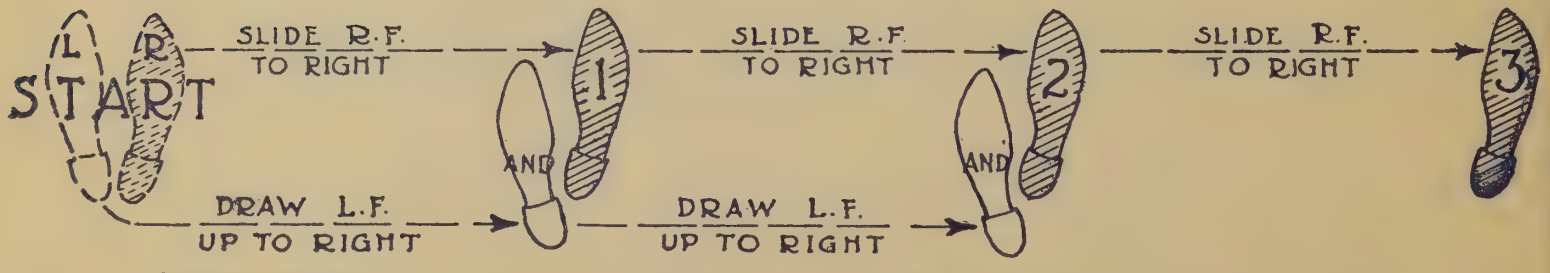
THREE SLIDES TO LEFT



After learning the slide steps to the left, practice taking the slide steps to the right. Begin with right and count the steps taken only with the right foot. The steps taken with left foot are counted as "AND," when taking the sliding steps to right.

THREE SLIDE STEPS TO RIGHT: slide right foot to right, 1;
draw left foot up to right, count "AND;"
slide right foot to right, 2;
draw left foot up to right, count "AND;"
slide right foot to right, 3. Weight on right.

THREE SLIDES TO RIGHT



After learning the three slides to the left and then the three slides to the right, practice both for about ten minutes. First take three slides to the left, then slide back three times to the right. Remember that the above is a foundation step only and acts as a basis for the following steps.

THE WALK AND SLIDE COMBINATION IN THE FOX TROT.

After mastering the slide steps, put them in practice by combining walking steps with slide steps. The following combinations are popular variations in the Fox Trot. They are not only easy to lead and to follow, but they are easy to learn and to teach.

Two Walk and Three Slide Steps.

FIRST PART: The man begins with his left foot. Walk forward two long slow steps, LF 1; RF 2;

Then take three slide steps sidewise to left with left foot, progressing diagonally toward the upper left hand corner as in the diagram.
SECOND PART: Begin with right foot and take two walking steps forward, RF 1; LF 2;

Take three slide steps diagonally forward to right with right foot. (See diagram for direction of movement.) Remember that slide steps are taken sidewise.

Practice for 30 minutes going in the Line or Direction.

THE LADY'S PART is just opposite to that of the man's part. She begins with her right foot and walks backward. The count is:

1st part: Begin with right foot, walk backward two steps, 1, 2;

Slide three steps to right. (See diagram for direction of movement.)

2nd part: Walk backward two steps beginning with left foot, 1, 2;

Slide three steps to left.

NOTE: For a detailed description of the slide steps, see instructions on "The Three Slide Steps in the Fox Trot."

THREE SLIDES TO RIGHT
WALK FORWARD TWO STEPS BEGIN WITH RIGHT FOOT
THREE SLIDES TO LEFT
WALK FORWARD TWO STEPS BEGIN WITH LEFT FOOT
START

THE THREE SLIDES AND ONE WALKING STEP

Another popular sliding step combination is made up of three slide steps to the left, followed by one long slow walking step straight forward.

MAN'S PART: Begin with left foot, take three slides diagonally forward to left, count 1- AND -2- AND- 3.

Then walk forward one slow step with right foot.

Repeat, beginning with left foot and take three slides to left.

Then walk one slow step forward with right foot.

NOTE: Before doing Three Slides and One Walk Step for the first time, take four long slow walking steps. It is advisable to take four slow steps in the Fox Trot before beginning a new step. In this way changing from one step to another is made easy. To go from one step to another, simply complete one variation and then walk four long slow steps before beginning another variation.

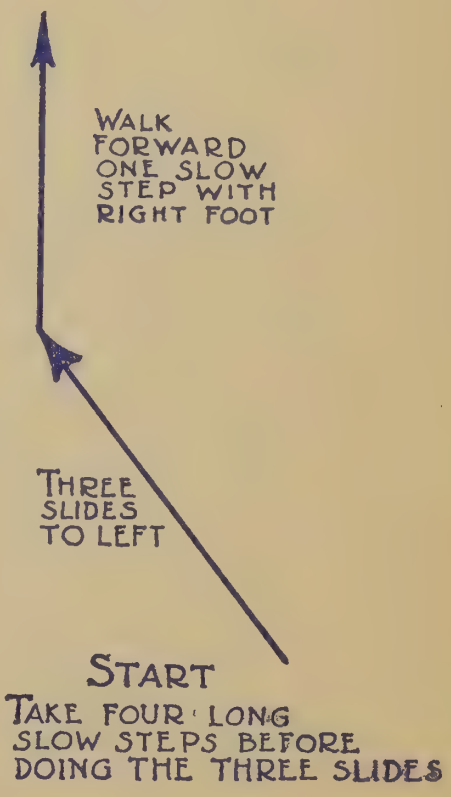
The sliding steps, taken sidewise, should be done smoothly and without hopping. The steps should be fairly long and the toes must always lead. Do not let your toes turn inwardly.

Practice for 30 minutes, going in Line of Direction.

LADY'S PART: Begin with right foot, take three slides diagonally backward to right, count 1- AND -2- AND- 3.

Then walk backward one slow step with left foot.

Read the man's part and practice for 30 minutes. Remember to turn the toes outwardly. To be light, dance on the tips of your toes. Make yourself as tall as possible and do not forget to take long steps. When walking backwards lift your feet slightly off the floor. The lady who is only a fair dancer should keep her arms outstretched at the sides while practicing. This developes the muscles of the arms and enables the lady to easily hold her arms up when dancing with a partner.


WALK FORWARD ONE SLOW STEP WITH RIGHT FOOT
THREE SLIDES TO LEFT
START
TAKE FOUR LONG SLOW STEPS BEFORE DOING THE THREE SLIDES

ADVANCED STEPS IN THE FOX TROT

The following steps should not be attempted until one has mastered the foregoing steps in the Fox Trot. The one who has danced for two years or more will find the Advanced steps especially interesting.

The Syncopated Steps

In the following lessons we will take up some combinations of slow and fast steps, or, walking and running steps. The quick or running steps are known as syncopated steps because three steps are taken to four beats of the music; you take three quick running steps, then pause on the fourth beat.

Two Walking and Three Running Steps

The syncopated steps are especially helpful to the lady in following. Practicing these steps teaches her to step quickly, a decided asset to one who must change her step rapidly in order to follow her partner. Learning the man's part, as well as her own, will do much to teach the lady to follow in the syncopated as well as other steps.

MAN'S PART: Begin with left foot.

First part: Walk forward two long slow steps, LF 1; RF 2;
Run forward three long quick steps, LF 1; RF 2; LF 3.

Note: The running steps are twice as fast as the walking steps.

Pause for a half second at the end of the third running step.

The running steps are counted, 1, 2, 3, pause.

Second part: Begin with right foot, walk forward two long slow steps, RF 1; LF 2;

Run forward three quick steps, RF 1; LF 2; RF 3. That's all.

LADY'S PART: Begin with right foot.

First part: Walk backward two long slow steps, RF 1; LF 2;
Run backward three long quick steps, RF 1; LF 2; RF 3.

Note: The running steps are twice as fast as the walking steps, otherwise there is no difference in movement. Remember to pause one-half second at the end of the third running step.

Second part: Begin with left foot and walk backward two slow steps, 1, 2.

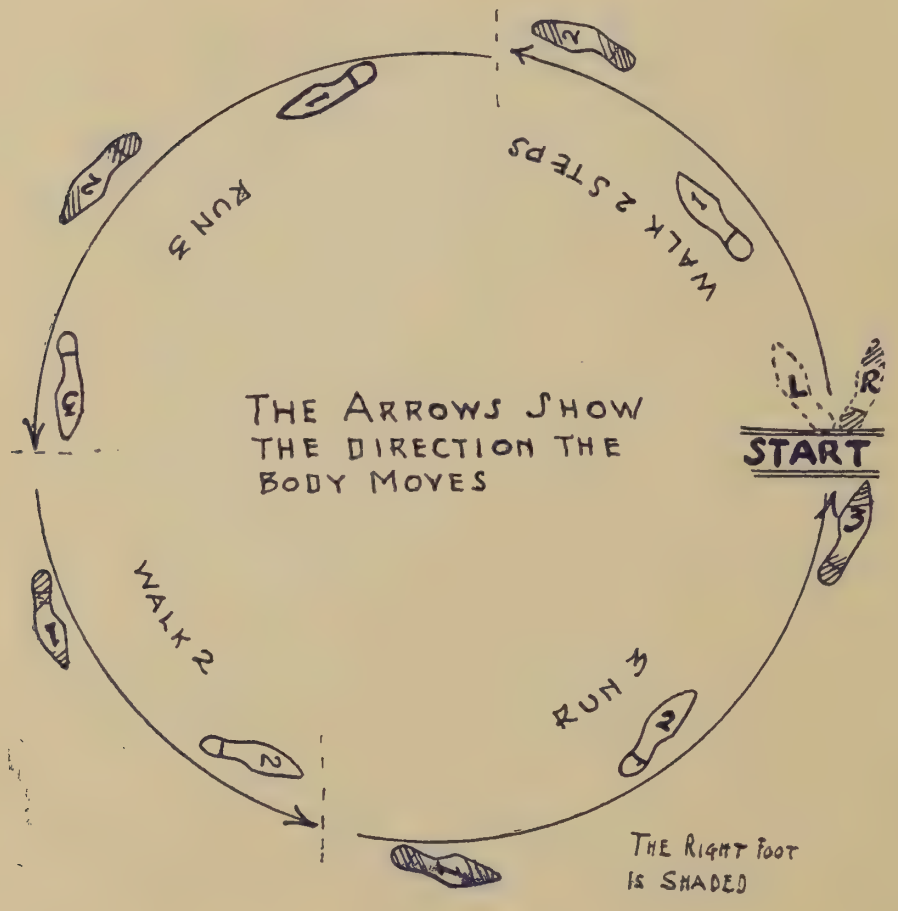
With left foot, run backwards three quick steps, 1, 2, 3, pause.

THE SYNCOPATED LEFT OR REVERSE TURN IN THE FOX TROT

This turn is made up of the same number of steps as the Two Walking and Three Running Steps given in the preceding lesson. If you have mastered the preceding lesson, the turn is very easy. You simply do the same steps and instead of going straight forward in the line of direction, you do the steps going around in a circle about six feet in diameter.

Study the diagram. Begin at the words "START" and follow the directions in the illustration.

Walk two steps, 1, 2;
Run three steps, 1, 2, 3;
Walk two steps, 1, 2;
Run three steps, 1, 2, 3.



THE SYNCOPATED RIGHT TURN IN THE FOX TROT.

This turn is exactly the same as the Left Syncopated Turn with the exception that you turn to the right as you take the steps. The count is the same. The man begins with his left foot. The lady begins with her right.

When doing the right turn, begin at the left side and turn toward the right. An easy way to distinguished left from right is to look over the left shoulder when doing a left turn.

DON'TS FOR DANCERS

* * *

Some people don't dance; they just fight it out.

* * *

Don't dance with your wife just once and then park her for the rest of the evening.

* * *

Don't hold the hand above the head. If you must indicate that you are a member of the Royal Straphangers' Brigade, wear a button.

* * *

Don't hum or whistle. Be considerate of your partner. In any case the tune should be changed at least once every ten minutes. Hum in the same key with the orchestra, but don't attempt to drown their music.

* * *

Simply backing the girl around the room while the music is playing is not the ideal way of showing the girl a big time.

* * *

Don't cry about it. Dancing is supposed to be an expression of joy. The funeral expressions on the faces of some of our brethren certainly contradict that assumption.

* * *

Don't advertise the extent of your education by counting aloud.

* * *

To find fault with your partner's dancing is the best way of advertising the fact that you are just learning to dance.

* * *

Don't clutch your partner's hand as though it belonged to a long lost friend. It really isn't necessary to get a death grip.

* * *

Don't take short steps; they are not only ungraceful, but betray a lack of confidence.

* * *

When a man wants to be sure of stepping on his partner's feet, he starts with his right foot. Moral: start the dance with the left foot.

THE WALTZ

The real Waltz, and not the Two-step Waltz, is given in the lessons.

In many cities, eight out of ten people do the Two-step Waltz. All authorities agree that there is no grace in the Two-step Waltz, an imitation of the genuine Waltz.

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THE BASIC PRINCIPLES OF WALTZING.

The Waltz is universally recognized as the most beautiful ballroom dance ever conceived. It came into popular favor internationally in 1812 and since then it has endeared itself to millions of people.

The Waltz music has a most delightful rhythm. Its tempo is very plainly marked and therefore easy to dance.

The actual waltz step has become so popular that it is now also the basis for most of the steps in the Fox Trot and One Step.

It is a recognized fact that people who learn to waltz correctly, are the most graceful dancers and can learn other dances more readily than people who have not had the advantage of the waltz. For people who have danced the waltz before, it is essential that they learn the Waltz as here given as these same steps are used in various ways in the Fox Trot and other dances.

It is safe to say that more than half the people dance the Two-Step in the belief that they are dancing the Waltz. This is due to the fact that a great many of the teachers of a few years ago did not really know the Waltz Also, a great many people who learned by themselves, - those who "picked up" dancing, - picked up the Two-Step, thinking that they were learning the waltz.

THE REAL WALTZ is a smooth round movement. The Two-Step is a straight movement and the turns are made sharply. However, we shall not discuss in this chapter the difference between the Waltz and the Two-Step. After you have learned both, they will be very plain to you and you will have no difficulty in telling one from the other.

The Waltz is recognized as the foundation of all ballroom dancing. It is, therefore, essential to go very slowly and practice faithfully while learning this most important dance. Build a good foundation and you will always be a good dancer. The one who lays a good foundation in dancing never forgets.

Do not be content with simply learning how to do the steps; each movement should be practiced until you can do it very rapidly and almost mechanically. Practice each step until you have perfected it to such an extent that you do not need to count or even think of your feet. When you waltz with a partner you will not have sufficient time to think of the step.

THE FORWARD WALTZ STEPS.

In the Waltz the lady's part is exactly the same as the man's.

The waltz is made up of two principal movements. The forward waltz and the backward waltz steps. From these are derived the turns and all other variations in the waltz.

In this lesson we will take up the Forward Waltz Step, which is made up of two single waltz steps of three counts each.

First part of the Forward Waltz Step:

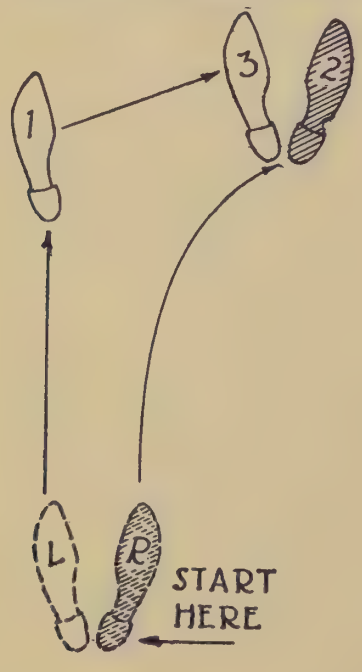
FIRST PART
of the Forward Waltz Step

1. Begin with left foot and step directly forward, weight on left foot.

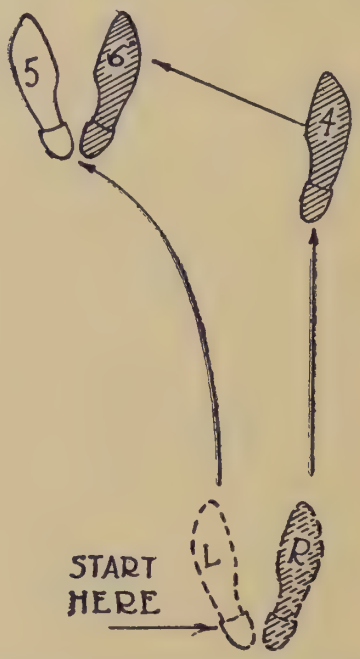
2. Step diagonally forward to right, placing weight on right foot; (see illustration).

3. Draw left foot up to right foot, weight on left.

That's all. Simply follow the numbers in the footprints. Master this part before going further.



SECOND PART
of the Forward Waltz Step



Second part of the Forward Waltz Step:

(a continuation of the first part).

In the second part of the Forward Waltz step, you begin with the right foot, and go forward. Here's how to do it:

4. Step directly forward with right foot, weight on right.
5. Step diagonally forward with left, going to left, placing weight on that foot;
6. Draw the right foot up to the left, weight on right.

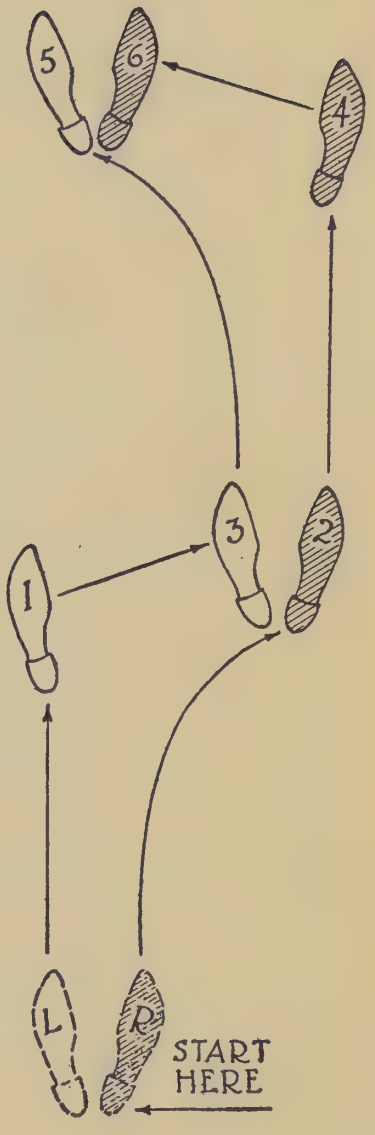
That's all.

NOTE: Study each part very carefully. Do not attempt to learn too quickly. Repeat the first part at least ten times before taking up the second part. The second part begins with the right foot. Remember that when you take a step, place the weight down on that foot and take the other foot off the floor.

THE FIRST AND SECOND PART OF THE FORWARD WALTZ STEP COMBINED.

Here is the count for the complete Forward Waltz Step: (This is the same as the first and second part as given on the preceding page).

1. Step forward on left foot;
2. Step diagonally forward to right;
3. Draw left up to right, weight on left;
4. Step directly forward with right;
5. Step diagonally forward to left;
6. Draw right foot up to left, weight on right.



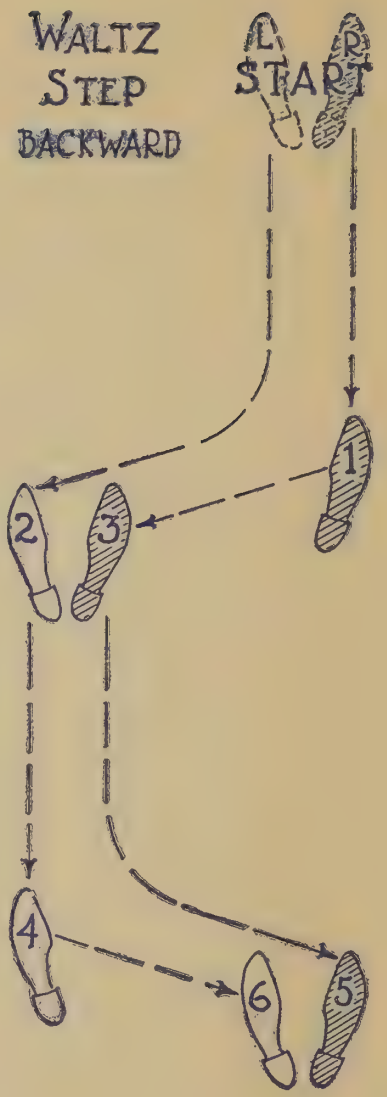
Practice this step around the room going in the line of direction. Study the diagram carefully and follow the footprints which are numbered. The right foot is shaded.

WALTZ TO MUSIC.

If you haven't a phonograph, go to a music store or to a friend and ask to have a waltz played slowly. Hum or whistle with the music and then simply count 1, 2, 3, and tap with your foot on the first beat of the 1, 2, 3. Accentuate the first beat by counting it louder: count ONE - two - three. Listen to the music until you become familiar with waltz time, which is always counted 1, 2, 3.

Dance the Forward Waltz step beginning with the left foot forward. As you go through the steps, sing or hum, counting ONE - two - three. Remember that the first of every three beats is counted louder. Count: ONE - two - three - FOUR - five - six.

THE WALTZ MOVEMENT BACKWARD.



The Backward Waltz movement is just the opposite of the Forward Waltz movement. When the man does the forward movement, the lady does the backward Waltz.

1. Step backward with right foot;
2. Step back, slightly to left, with left foot;
3. Draw right foot up to left; weight on right; (See diagram)
4. Step directly backward with left foot;
5. Step back, slightly to right, with right;
6. Draw left foot up to right, weight on left.

That's all.

Practice the Backward Waltz movement around the room. Start with the right foot backward. At first go very slowly and try to do the six steps without a mistake. Gradually do the movement faster and faster. Spend a few hours in practice to acquire ease and grace.

DO NOT GO ANY FURTHER UNTIL YOU HAVE MASTERED ALL OF THE FOREGOING STEPS.

TO LEARN AND TO TEACH OTHERS

A Word to Dancing Teachers and to Parents Who Wish to Teach Their Children.

This course is a handy encyclopedia for dancing teachers who want to be sure of teaching correctly. Mothers may learn to dance and at the same time teach their children.

To teach others successfully, you must first master the steps yourself; you should learn both the lady's and gentleman's parts. Teach others the steps just as they are given in this course. Remember that there must be no doubt in your mind as to any part of the information given in this course; you cannot teach others unless you are sure that you really know what you are talking about. If in doubt, simply refer to the instructions as here given. This is one of the advantages of taking this course; you can always refer to it, whereas you are apt to forget oral instruction.

To teach others to dance, commence at the beginning and impart the information to your pupil just as it is given in this book. Ballroom dancing is the same for children as it is for adults. Therefore, the same instructions which are given to grown-ups also apply to the teaching of children.

THE BOX STEP FOR THE RIGHT WALTZ TURN.

The LADY'S PART IS EXACTLY THE SAME as the man's.

This is one of THE MOST IMPORTANT STEPS IN DANCING. It is the basis for the Waltz and therefore has a direct bearing on the foundation of dancing. The Box Step is very simple, but should be practiced until you can do it rapidly and smoothly.

Stand in the lower right hand corner of the square; heels together and toes outward.

1. Step directly forward with right foot;

2. Step with left foot diagonally across the square to the upper left-hand corner;

3. Draw the right foot up to the left, placing the weight on the right foot. Note that heels are together.

After doing the first three steps of the Box, you have completed one Waltz Step. (You should be standing in the upper left-hand corner of the square.)

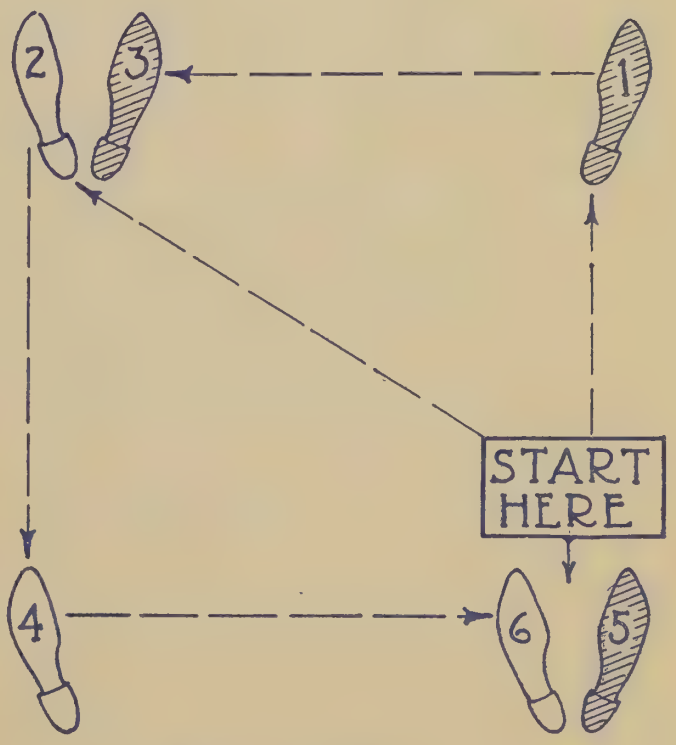
4. Step directly backward with the left foot;

5. With the right foot, step diagonally backward to the lower right hand corner;

6. Draw the left foot up to the right, placing the weight down on the left. That's all.

Now, go back to the beginning at the top of page and do all six steps without stopping. It is amazingly easy. You should practice this step at least an hour. You can learn to do it in five minutes, but you should practice to gain ease and grace.

The Box Step is the basis for the Right Waltz Turn. After you learn the Right Waltz Turn, you will not use the Box Step again. But you must master the Box Step and learn to do it very rapidly in order to do the Right Turn with ease.



BOX STEP

THE RIGHT WALTZ TURN.

The Right Waltz Turn is simply the Box Step used in turning to the RIGHT. Study the diagram on this page. Go slow! Take nothing for granted, but study each step carefully.

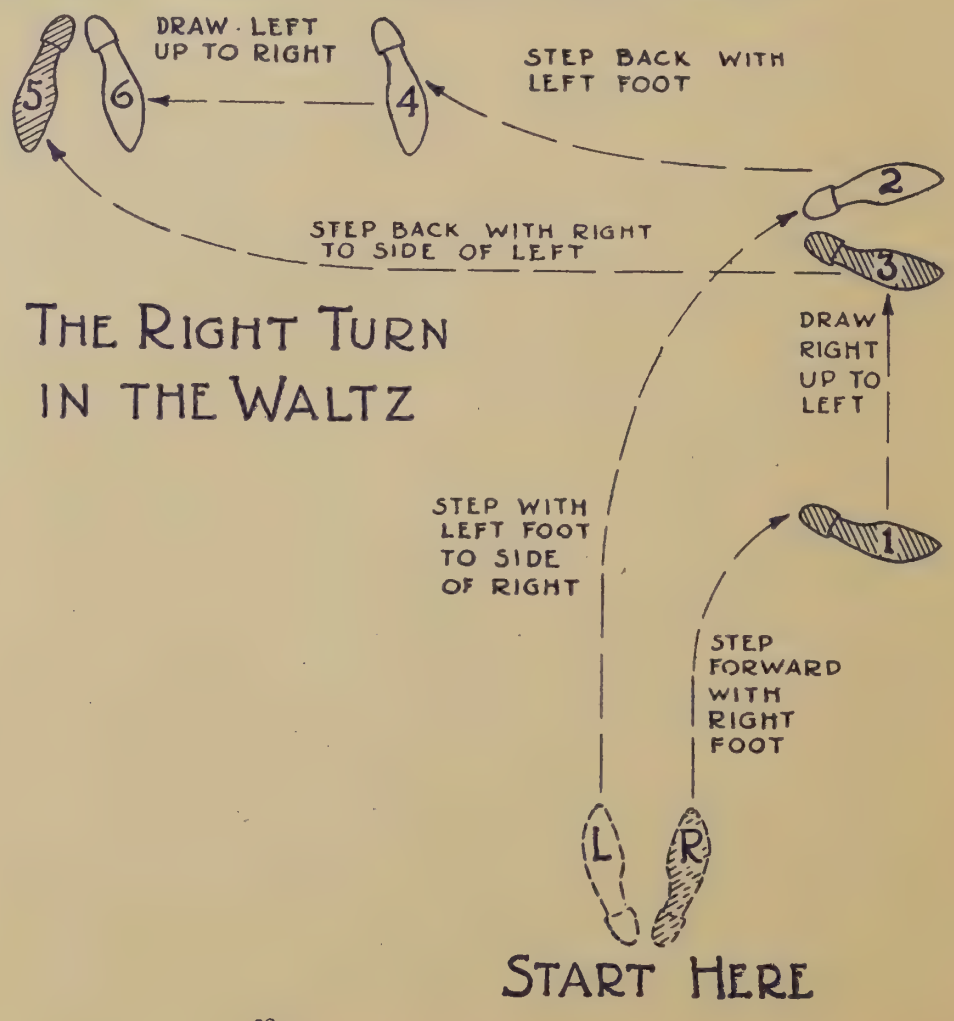
The Right Waltz Turn is exactly the same as the Box Step in the number of movements: the only difference is that in the Right Waltz Turn you TURN to the right on the FIRST of every three steps. A quarter turn is made on each three steps.

1. As in the Box Step, put your right foot forward and at the same time turn the body 1/4 to the right;
2. Place the left foot forward (to the left) so that it is ALONGSIDE the right foot;
3. Bring the right foot up to the left, placing weight on right foot, (feet together). This makes a quarter turn.
4. Step directly backward with the left foot, at the same time turning the body 1/4 to the right;
5. Place the right foot alongside the left; (feet apart.)
6. Draw up left foot to right, placing weight down on left foot. Now you have made another quarter turn.

GO BACK TO THE BEGINNING AND DO THE COMPLETE STEP OF SIX COUNTS WITHOUT ANY STOPS. Remember this most important rule: to do the Right Waltz Turn, you begin with the right foot and go FORWARD. You turn a quarter of the way each time on the first and fourth steps. The lady's part in the waltz is EXACTLY the same as the man's. Both do identically the same steps.

The Right Waltz Turn of six counts makes only a HALF turn. To do a COMPLETE turn, simply dance the Right Waltz Turn twice in succession. In other words, do the six steps, then do the same six steps over again without stopping. Each waltz step of 3 counts makes a quarter turn to the right. Twelve steps done continuously will make one complete Waltz turn to the right.

Do not dance to music or with a partner until after at least two hours of practice on this step. If you have difficulty in learning the turn, go back and practice the Box Step. Forget the Box Step only after you master the turn.



SKIP THIS PAGE NOW
REFER TO IT AFTER COM-
PLETING THE COURSE.

COMBINATION OF THE FORWARD WALTZ MOVEMENT AND THE RIGHT WALTZ TURN.

Do not even begin to read this page until after you have thoroughly mastered the Right Waltz Turn.

You will notice that in the Right Turn you began the step with your right foot. Inasmuch as all other steps are begun with the man's left foot, we will arrange to do the Right Turn beginning with the left foot. This is accomplished by taking ONE FORWARD WALTZ MOVEMENT, of three counts, before actually doing the Right Turn. The Forward Waltz Movement, of three counts is begun with the LEFT foot.

Try it: Begin with the left foot and take a Forward Waltz Movement of three counts. Then, go into the Right Waltz Turn.

Hereafter, make the actual turn in three Waltz movements instead of four. Instead of turning only a quarter of the way round on each waltz step, turn a third of the way round, so that at the end of the third Waltz movement you will face the same direction as when you started. The complete turn, in three Waltz steps, takes nine counts. Practice this paragraph 30 minutes.

You should now be ready to begin with the left foot and do the Forward Waltz Movement of three counts; then, make a Right Turn in three Waltz Movements, 9 counts. Hereafter, let the One Forward Waltz Movement, of three counts, be a part of the Right Waltz Turn. If anyone should ask you how to do the Right Waltz Turn, do the Forward Waltz Step, then three Waltz steps, turning to the right, making four Waltz steps in all, or 12 counts.
Practise the above paragraph for at least two hours.

THE COMBINATION.

After perfectly mastering the above, do the Forward Waltz Movement of SIX counts, then do the Right Waltz Turn, of four Waltz steps as described above. This makes a combination of the Forward Waltz Movement and the Right Waltz Turn. Practise this combination for about an hour.

THE BOX STEP FOR THE LEFT WALTZ TURN.

This Box Step, in which you begin by going forward with the LEFT foot, is the basis for the LEFT Waltz Turn. If you can do this Box Step very rapidly, turning will be very easy for you. When doing the turns you do not have time to think of your step: you must think of your direction and the step must be done almost mechanically. Therefore it is essential to MASTER the Box Step which acts as the basis for the turn to the left.

1. Step directly forward with left foot;

2. Step to right hand corner of box with right foot;

3. Close left foot up to the right, weight on left. This completes one Waltz Step.

4. Step straight back with right foot;

5. Step to the lower left hand corner of the square with left foot;

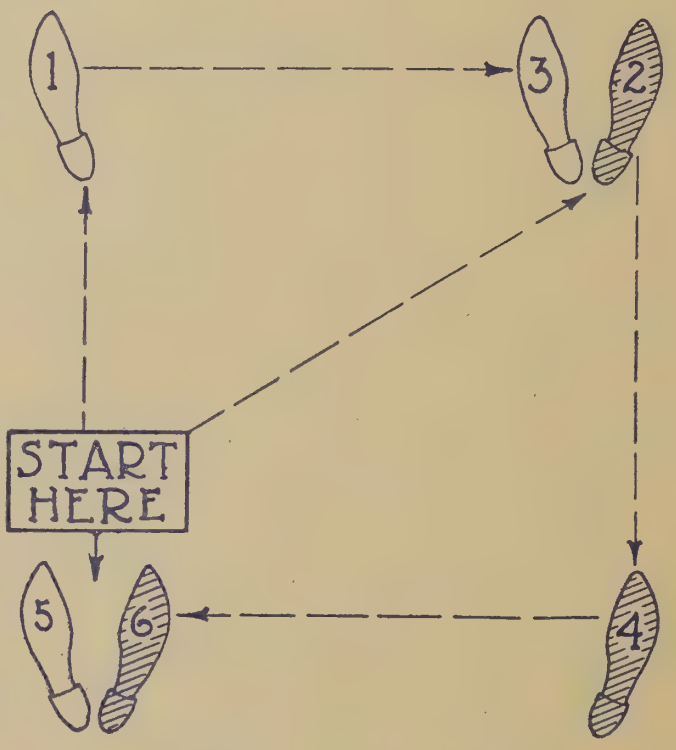
6. Close right foot up to left foot, weight on right.

Repeat the above movement of six counts until you can do it easily and rapidly. Practice the Box Step until you can do it without thinking about the step. Acquire mechanical perfection before advancing to the next step.

If you have a phonograph handy, practice with music for about 30 minutes. Do not go to the Left Turn until you can do this Box Step perfectly.

Remember that each time you count a step, your foot must be placed on the floor and your entire weight must come down on it. Always take one step at a time and never two steps in succession with the same foot.

Remember that the Box Step is only a preliminary step for the Left Turn and after learning the turn, the Box Step is not used in dancing with a partner.



BOX STEP FOR LEFT TURN

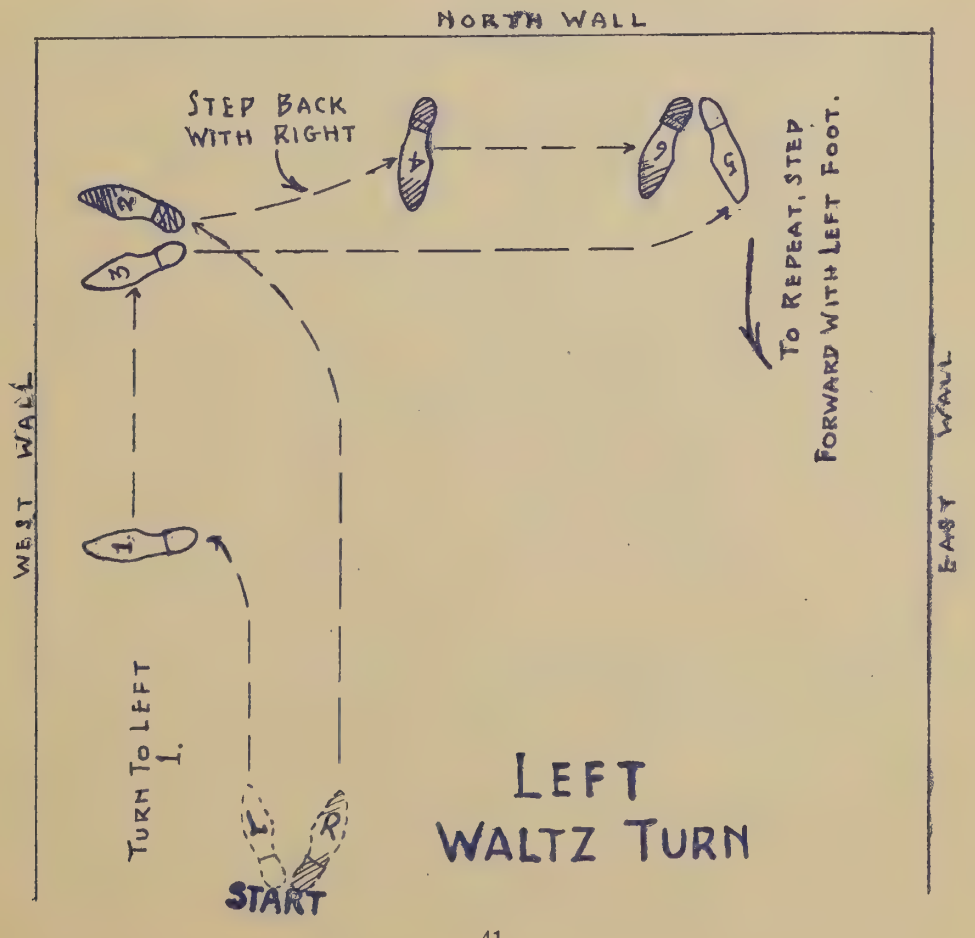
THE LEFT WALTZ TURN.

This is the reverse of the Right Turn. The Left Turn is simply the Box Step used in turning. Doing the Box Step, turn a quarter of the way on the First and Fourth counts just as you did in the Right Turn. Following is a more detailed description showing how the Box Step is used to make the Left Turn:

1. Step forward with left foot, turning 1/4 to left to face West Wall;
2. Step forward with right foot placing it to right;
3. Close left up to right, weight on left;
   This completes a quarter turn.
4. Step backward with right foot, making a quarter turn to left, your back is to the North Wall.
5. Bring the left foot alongside of right, feet apart, weight on left;
6. Close right up to left foot, weight on right;

Six steps make only a half Waltz Turn. To complete the turn, repeat the entire movement of six counts. Simply step forward again with left foot and face the East Wall, 7, 8, 9. (7, 8, 9 is the same as 1, 2, 3.)

A complete turn takes four waltz movements, or twelve counts. You make a quarter turn on each three steps.



HOW TO PUT THE WALTZ STEPS TOGETHER.

If you have mastered:

1. The Forward Waltz Movement, of six counts:
2. The Right Waltz Turn, twelve counts, (this includes one forward Waltz movement and three Waltz steps turning).
3. The Left Waltz Turn, of twelve counts, - - - putting together the steps is very simple.

But if there is any doubt as to whether or not you have mastered the above, go back and review the steps slowly and carefully. You will never regret the time you spent on perfecting the Waltz. It is not only a foundation for most of the steps in the advanced course, but it helps you to readily "pick up" new steps which you may see others do.

Here is the best combination for practising the Waltz: (Later on you will automatically make your own combinations and do the steps without even thinking about them. For the present, practise the Waltz movements in this order:)

1. FORWARD WALTZ MOVEMENT, six counts.
2. RIGHT WALTZ TURN, twelve counts. Remember that the right Waltz Turn consists of one Forward Waltz movement of three counts, and then you turn to the right for three waltz steps, or nine counts. Twelve counts in all.
3. FORWARD WALTZ MOVEMENT, of six counts.
4. LEFT WALTZ TURN, of twelve counts.

Note that the Forward Waltz Movement, of six counts, is always done before making a Left or Right Turn. It is not always necessary to do the Forward Waltz Movement before Turns, but in the beginning it is advisable.

Remember that the man begins each of the four above movements with his left foot.

Inasmuch as the lady's part of the Waltz is exactly the same as the man's, she learns the man's part exactly as does the man. Now, here is the secret of following in the Waltz: The lady must be able to do the steps just as well as the man, but when she begins to dance with him, she must act as though her head knew nothing about the steps. Her knowledge should be in her feet; let the man use his head.

THE ONE STEP

The variations of the One Step may also be danced to Fox Trot music.

Learn the Fox Trot and the Waltz before learning the One Step. Because the One Step is faster in tempo than the Fox Trot, it is not as easy for the beginner, but after learning the Waltz and the Fox Trot, it will be comparatively simple.

In the larger cities the One Step is not as popular as in former days. In the smaller cities, however, it is still a favorite dance.

Although at one time the One Step contained twenty or more variations, most of these steps have been discarded and only a few are left. The most important and the most popular steps in the One Step are the Waltz steps. The Forward Waltz Step and the Left and Right Waltz turns are the most commonly used steps done by the better dancers.

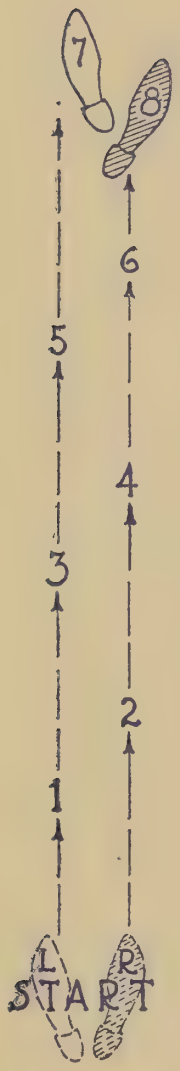
By doing the Waltz steps in the One Step, you kill two birds with one stone. Instead of having to learn many variations in the One Step, you can do the very same steps in the One Step which you learn in the Waltz.

Begin by learning to walk to One Step time. This is almost the same as a March. You simply walk briskly, about two steps a second, and take very long steps on the toes. The man should practice walking forward around the room in the Line of Direction, and the lady should practice by walking backwards.

After practicing the walking step backward for about thirty minutes, go to the next page and learn the Cut Step. After learning the Cut Step, go to the Waltz again and learn to do the Waltz steps to the One Step time. This is easy if you know the Waltz steps. There is no change in the time of the step. You simply take one step to each beat of the music. If you know the Waltz steps, you will have no difficulty in dancing them to the One Step music.

You may dance anything to One Step time which you learn in the Waltz.

THE CUT STEP IN THE ONE STEP



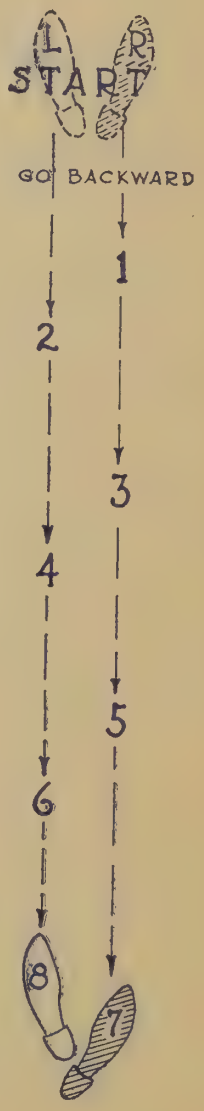
Man's Part

MAN'S PART: Face the line of direction, start with the left foot and walk forward seven steps; on the eighth, draw up the right foot behind the left foot, lifting the left slightly off the floor. (Note that the Cut Step is similar to the Chasse in the Fox Trot.)

Now, let's do it slowly; walk forward, beginning with left foot and count, 1, 2, 3, 4, 5, 6, 7, then draw up the right foot behind the left, placing the weight down on the right foot (at the same time lift the left foot slightly off the floor.) Look at the diagram and see how the right foot is placed behind the left foot on the eighth count.

Remember to start each time with the left foot. Read the above over again and do it slowly at first. After a little practice you will be amazed at the ease with which you will learn. As you progress, the steps will become easier to you. Spend thirty minutes practicing this step, going around the room in the line of direction.

Lady's Part



THE LADY'S PART: First read the man's part.

The lady goes backward and begins with her right foot. Walk seven steps and draw the left foot in front of the right on the eighth count, lifting the right foot slightly off the floor.

NOTES

Do not read any further until you can do the above step perfectly. Try to do it ten times in succession without a single mistake. Remember to keep to the right and follow along the line of direction.

Do this step around the room, for at least 20 minutes. By practicing this step now, you are laying a good foundation and you are acquiring ease and grace. Your work now will bring in dividends of pleasure later.

AFTER MASTERING THE CUT STEP, REVIEW THE WALTZ AND DO THE WALTZ VARIATIONS TO ONE STEP TIME.

THE SHIFT STEP IN ONE STEP

It is called the Shift Step because during the last part of the step, the weight is shifted from one foot to the other while standing almost on the same spot.

THE MAN'S PART:

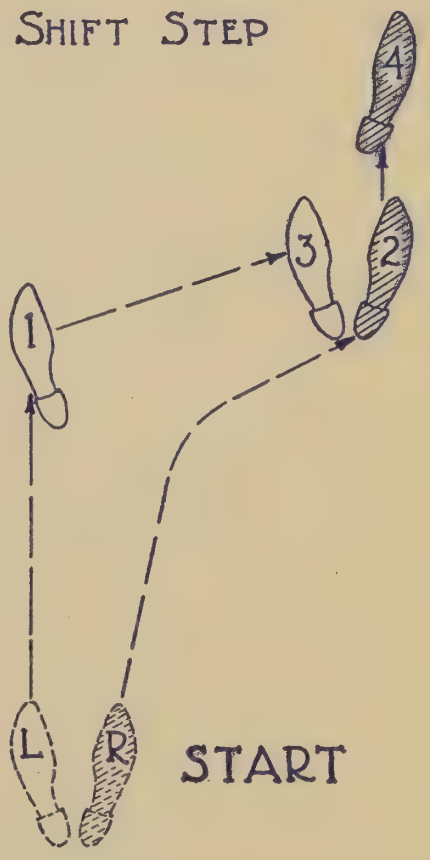
1. Step directly forward with the left foot;

2. Bring the right foot diagonally forward (feet 20 inches apart);

3. Draw the left foot up to the right (heels together);

4. Rise up on the left foot and shift the weight to the right foot, taking left off the floor.

Begin with the left foot, repeat this movement of four counts.



THE LADY'S PART:

1. Begin with the right foot and step directly backward;

2. Draw the left foot back and place it about twenty inches to the left side of the right foot;

3. Draw up the right foot to the left;

4. Rise on the right foot and shift the weight to the left foot, taking right off the floor.

The lady always begins with right foot. THE MAN STARTS WITH HIS LEFT.

Remember to rise up high on the third count and drop or shift the weight to the fourth count.

Do this step around the room, counting 1, 2, 3, 4, at least thirty minutes.

When leading, walk four steps before doing the Shift Step.

THE ROCKING STEP

The Rocking Step in the One Step is characterized by a brisk, "snappy" walking step.

MAN'S PART:

Begin with left foot, walk forward four long slow steps, 1, 2, 3, 4; then,

Step forward on left, 5;

Step back on right, 6, placing weight on right;

Rock forward to left, 7, weight on left;

Close right foot up to left, weight on right, 8, taking left foot slightly off the floor.

LADY'S PART:

Begin with right foot, take four long slow steps backward, 1, 2, 3, 4; then,

Step back on right, 5;

Step forward on left, 6, placing weight on left;

Rock back on right, 7, weight on right;

Close left up to right, weight on left, 8, taking right foot slightly off the floor.

The Waltz turns are also used in the One Step.

This is the Most Important Page in the Entire Course.

THE WALTZ STEPS IN THE FOX TROT.

The Waltz steps to Fox Trot music are the most popular steps used by advanced dancers. However, before it is possible to do the Waltz steps to the Fox Trot time, it is first necessary to master the Waltz as given in this course. Otherwise the following instructions will be difficult to understand.

It is advisable for advanced dancers to review the Waltz as a great many of the newer variations are based directly upon the Waltz. The Waltz steps are also used in the One-Step.

To do the Waltz steps to Fox Trot music, it is not necessary to alter the steps. Simply do the Waltz steps as you learned them, - but:

THE FIRST STEP IN EACH WALTZ MEASURE IS SLOW. (A Waltz measure has three counts.) The other two steps are done quickly. This tempo, one slow step and two quick steps, is carried out through all the Waltz steps done to Fox Trot music.

For instance, when dancing the Box Step in the Waltz, take a slow movement on the first step. The second and third steps are faster. The fourth step is slow and the fifth and sixth steps, which correspond to the second and third steps, are faster. Practise the box step of the waltz to fox trot music for 30 minutes before going further.

Do Not Go Further Until You Have Mastered This Page

Go through all the Waltz movements to Fox Trot music and simply remember to make the first step slightly slower than the next two steps. Spend not less than two hours doing the waltz steps to fox trot music.

.....

WALTZ TO ONE STEP MUSIC: The One-step is a simple walk. Regardless of the step or the count, you simply take one walking step to each beat. Merely walk through the Waltz steps and keep time to the One-step music.

.....

Again let me emphasize this: THE WALTZ STEPS ARE UNQUESTIONABLY THE MOST POPULAR STEPS IN THE FOX TROT. The person who can do the RIGHT WALTZ TURN and the LEFT WALTZ TURN will be classed as a good dancer on any floor ANYWHERE. Personally, I use the Waltz steps more frequently than any other steps in the Fox Trot.

Turn to the page which describes the Box Step in the Waltz. Even if you know how to waltz, learn it again in order to dance it in the One Step and Fox Trot as described in these lessons. By combining four slow walking steps with the FORWARD Waltz Step, the Right Waltz Turn, and the Left Waltz Turn, you make your Fox Trot more interesting.

THE COLLEGE ROCK.

First part, for man: Beginning with the left foot, walk four slow steps forward, 1, 2, 3, 4.

Two-step diagonally forward to left, 1–AND–2.

Rock backward by throwing weight back to right foot, then rock forward by shifting weight forward to left foot.

Second Part: Begin with right foot, walk forward four slow steps. Two-step diagonally forward to right with right foot, 1–AND–2.

Rock back to left foot, then shift the weight forward to right foot.

The Rocking movement is done in the same time as a walking step; it is slow.

The lady's part is just the opposite. She begins with her right foot, walks backward four steps.

Then Two-step diagonally backwards to right; rock forward to left foot; then rock back to right foot.

For the second part, she begins with left foot and walks backward four steps;

take a Two-step to left; rock forward to right foot; then rock backward to left foot, weight on left.

Lesson No. 38

THE ROCK AND CHANGE.

Walk four long slow steps forward.

The man steps forward with his left foot, placing weight forward, 1;

Without moving his feet, he rocks backward to the right foot, 2;

For the quick-change movement, he places his weight forward to the left foot, 1;

quickly draws the right up to the left, 2;

and steps back quickly with his left foot, 3;

The quick-change movement is done double quick time.

Lesson No. 39

THE LIFT.

The Man's Part: Beginning with left foot, take one slow step forward, 1;

step forward with right foot, placing it down about 20 inches alongside of left, 2;

close left foot up to right, 3. (The first three steps are the same as a forward waltz step)

Step back with right foot, at the same time lifting the left foot off the floor as shown in the illustration, 4. That's all.

See Figure 60 on Page 29

LADY'S PART: Step back with right foot, 1;

Step back with left (placing it about 20 inches to left of right), 2;

Close right foot up to left, weight on right, 3;

Step forward with left foot, taking right foot off the floor, 4. See illustration.

A FEW SUGGESTIONS ON

ETIQUETTE OF THE BALLROOM

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WHAT YOU SHOULD KNOW ABOUT BALLROOM MANNERS.

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ETIQUETTE OF DANCERS.

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CORRECT CONVERSATION AT DANCES.

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ADDITIONAL INFORMATION ON BALLROOM ETIQUETTE

WILL BE GIVEN IN THE ADVANCED COURSE.

WHAT YOU SHOULD KNOW ABOUT BALLROOM MANNERS.

Some one has said that good manners are like a shock absorber—they mitigate the bumps of life. Certain it is that unpleasant situations, awkwardness and embarrassment can be dispelled if one is conversant with convention's code. In its simplest phase this is nothing more or less than a knowledge of good manners—every day etiquette. Courtesy is an innate consideration of others, and so-called uneducated people may possess it; but when a cultivated man or woman with ease and grace in addition to this, knows how to do and say the right thing at the right time, he or she has the "Open Sesame" to almost any door they care to open.

The formal manners of the middle nineteenth century have gone out of fashion, just as clothes have changed, but though our formality is less formal, among people of good breeding there are conventions and certain niceties of conduct that are observed. To be ignorant of them causes lack of ease and embarrassment and often humiliation.

Do you know how to issue invitations for balls and dances? How to acknowledge such invitations? What to wear? How to seat your guests at a dinner-dance? Do you know the correct form in the ballroom? Accepting and declining invitations to dance? Leaving the ballroom? Proper position when dancing? How to make introductions? The duties of a host or hostess when giving a dinner, dinner-dance, tea-dance, or supper-dance?

These are things one should know who would be at ease on all social occasions. They are performed unconsciously or subconsciously and the personality is left free for other expression.

ETIQUETTE OF DANCERS

The gentleman places himself in the position of asking for the favor when he asks the lady to dance. At the end of the dance he thanks her and makes some complimentary remark to the effect that he enjoyed the dance. Perhaps the most commonly used form of asking for a dance is to say, "May I have the pleasure of a dance?" or, "May I have the next dance?" It is poor taste to say, "Have you the next dance?" And then if a negative answer is given, to ask for the dance. Often a girl does not like to admit that her dances are not taken and this question is not at all pleasant.

A young woman always precedes her escort when entering a ballroom. If accompanied by a chaperon, a young woman follows slightly behind the older lady. She pays her respects to the hostess and then moves away making room for other guests.

When accompanied by a chaperon, a young woman may return to her side after each dance if she wishes, particularly if her number of acquaintances is small or she has no dancing partner. However, if a number of her dances are sought, she need not return to her chaperon unless she wishes, though it is courteous to return at intervals.

It is not good form to decline a dance unless she is ill or is not dancing. If she declines a dance, then she should not dance anymore during the evening. It would of course be rude to refuse to dance with one man and then accept an invitation from another.

Nor is it in good taste to "sit out" a dance, or inhabit darkened corners. A young woman should also refrain from devoting too much of her

time to any one man, even her fiance. The gracious and popular girl dances with each partner that asks for a dance. Impartiality is much better taste than favoritism.

It is the duty of the gentleman to serve the ladies and see that they are supplied with everything they want from the supper room. A woman does not help herself in the supper room but depends upon her escort and the servants to supply her wants.

When a dance is over, a lady may stroll with her partner through the drawing rooms or accept a glass of punch or go into the supper room. If she wishes to be released from the company of her companion, she may ask him to take her to her chaperon, or to join a group of friends.

Needless to say, a gentleman never leaves a lady standing in the middle of the floor, but escorts her back to her chaperon or friends. The man does not take the girl's arm when walking in the ballroom. He may make a graceful escape from dull or uncongenial companionship by thanking her for the pleasure she has given him and stating that he must find the young lady with whom he has the next dance.

Programs have practically become obsolete, so that a girl does not reserve dances so far in advance as formerly. The popular habit of "cutting in" almost prevents her from reserving even one entire dance for a partner, especially if she is popular. In a "no break" dance, the gentlemen may break during the encores.

A departing guest always seeks out the hostess and expresses pleasure for a pleasant evening. However, if one departs early and the hostess is engaged, he may properly leave without disturbing her.

After dancing with a girl, if a young man wishes to seek another partner, he should leave his first partner with friends or the chaperons and seek another gentleman to dance the next dance with his original partner. He can leave his partner by explaining that he wishes to hunt a friend whom he is anxious for her to meet.

Not to be able to dance is rather unpardonable when one accepts invitations to dances. It indicates either laziness or indifference. The man who enjoys the social life of balls and dances should learn to dance, for to appear at the supper board of a hostess and enjoy her entertainment, without contributing to its success, is selfish to say the least.

When a hostess sees some neglected girl, she will seek out a partner for her and present him with some word of pleasantry, "Miss West, may I present Mr. Adams? He hopes that you can spare him a dance," or, to a closer friend, "Lucia, Mr. Adams has asked to be presented to you. My friend Miss Kent, Mr. Adams."

To a strange young man, the hostess may say, "Mr. Brown, my sister would like to know you. May I introduce you?"

Lesson No. 42

CORRECT CONVERSATION.

Conversation is something which cannot exactly be conducted by a set of rules and yet there are certain principles to be observed if you wish social affairs to go off smoothly.

In the first place avoid any topic which would bring in an unpleasant atmosphere by causing disagreeable argument or by making anyone uncomfortable or hurting someone's feelings.

Don't talk too much. So many people talk to get something off their minds and are indifferent as to whether the matter is of any interest to the listener.

It is a conversational error to prolong a topic till it is worn threadbare, probably because no one knows how to switch the conversation, or because some one else is bound not to let the topic be changed.

The tact and ability to turn a conversation is by no means natural to everybody, but has to be cultivated. Many a painful moment may be saved by the right word slipped in at the right time.

Some people make the mistake of talking too much because they don't know how to select--but repeat the whole of an incident in detail.

Failure to talk enough is quite as bad as talking too much.

There are three main reasons why people do not talk enough. The first is because they are diffident about drawing attention to themselves--they lack self-confidence. The only remedy for them is to force themselves to talk. The oftener they do it, the easier it will be.

The second class of people are lacking in resources. They aren't afraid of their own voices, but they don't know what to say. They are not quick to think of a reply. So, by confining themselves to "yes" and "no" they are deadweights for conversational purposes. The remedy for them is to put some thought on the matter. If they think hard enough something will suggest itself. They may even prime themselves beforehand with possible topics.

The third class of non-conversationalists is inexcusable. To it belong the conversationally lazy. It is too much trouble to keep the ball rolling. They refuse to take the slightest responsibility.

At the expense of being called a chatter-box it is worth while to know how to "make conversation"--small talk as it is called.

And remember, a very important rule for being a successful talker is to keep in mind the other fellow's point of view. You are likely then to interest him and if you interest him he is having a good time.

Additional information on the etiquette of the ballroom is given in the advanced course.

HOW TO FOLLOW

FOR THE LADY

Ten Exercises which Teach You the Foundation Movements in Ballroom Dancing. These Exercises Will Develop Grace, Poise and Strength

Early in life I showed faint signs of having a sense of rhythm, which is quite natural in children, but my mother thought I was a child wonder and exclaimed, "Ah! He is musical! We will buy him a piano and he shall have music lessons."

A few days later the piano arrived and behind it trailed the man who was to make me a seventh wonder. The piano teacher was not a novice at the game and before many lessons he gave me up as a hopeless case.

"You read music unusually well and you have a good sense of rhythm," he said, "but you will never make a good pianist. A natural gift of rhythm and a reading knowledge of music do not qualify one as a pianist. If you wish to learn to play the piano, you must develop the muscles of your fingers by constant exercise. It takes hours and hours of practice before control over the fingers is gained. Do you suppose Paderewski learned to play the piano by spending his time on the baseball field?

"You are lacking in muscular co-ordination. Your knowledge of music is all in your head; your fingers, they are dumb. I see that you are not willing to practice the exercises which I have given you and therefore cannot hold out any hope for you as a pianist."

And that little speech ended my career as a great musician.

Sometime after that I took up swimming. A kind friend showed me a number of the principal strokes and I made a good job of committing to memory the various swimming movements before I went near the water. Never did I learn my studies so well as I memorized the various underhand, overhand and other strokes in swimming. In my mind I was a perfect swimmer and I approached the water with the confidence of a professional. With absolute disgust did I look upon the people who swam in shallow water; for my own part, I chose that end of the pool where the water was at least ten feet deep.

After rehearsing in my mind the underhand stroke, I plunged into the deep water. Immediately I went to the bottom! I tried every stroke I knew, but somehow they refused to work. In the meantime I stayed at the bottom of the pool. When I realized that I had no means of reaching the surface, I cried for help, but that availed me nothing and filled my mouth full of dirty water. Thanks to one of the lifeguards, I am here to tell the tale.

I mention the incident of my failure to learn to swim and of my hopelessness as a pianist because they brought home very forcibly the fact that if we are to learn to do anything with our hands or feet, we cannot be content with simply having in our heads a knowledge of how it is to be done; we must get that knowledge down to our hands or feet by intensive training of the particular muscles which we wish to develop.

By constant practice we form a connecting line between our head and our hands or feet.

Having learned this lesson by sad experience, I am now putting it into practice in the teaching of social dancing.

Before teaching people to do the actual steps in a dance like the Fox Trot, I first give them a series of exercises. These exercises are the basis for infinite ballroom steps and may consist of movements which at first

may seem entirely foreign to the ballroom dance. The object of the exercises is to train the muscles which are used in dancing.

After the pupil has brought the required muscles under control, it is a simple matter to learn the details of the dance. In most instances the pupil is capable of following her partner immediately after learning the exercises, which, by the way, bear a close relationship to physical culture exercises.

In my experience with teaching social dancing by giving a series of exercises, I have found that many of these exercises, in addition to teaching the person to dance, also serve as aids in developing the figure to the ideal form. That these exercises also make one graceful goes without saying.

Let us now consider some of these exercises in relation to those dancing steps for which they constitute the logical preparation, and for which they develop the co-ordination and technique necessary if one would do these dances well.

NO. 1

In following (see photos 1-A and 1-B) it is essential for the girl to dance so that her feet will always be out of reach of her partner's and at the same time she must dance with ease and without pulling away from him. The secret of knowing how to live through a dance and come out of the struggle with shoes untouched is to know how to walk.

For the lady there are two ways of dancing backwards: the ordinary way is to simply walk backwards, but the good dancer does more than that; when she places her foot in back, she does it in such a way that it looks pretty and it will not be stepped upon.

Place the feet in what is called the First Position in dancing; the heels together and toes turned out. Move the right foot as far backward as it will go and at the same time stretch the toes well back so that only the front tip of the foot touches the floor. There should be a straight line from the hip to the big toe. Now, bring the foot back to first position. Repeat the same exercise with the other foot.

This may be done to one-step music.

In this series of pictures are given specific exercises to develop the muscle-control and co-ordination needed for certain ballroom steps. In each case the exercise is identified with a companion photograph showing the particular step referred to. Photos 1-A and 1-B illustrate the correct method of walking backward, as described in the text, so that the foot will look pretty and will not be stepped upon. The photographs were posed by Miss Mary Faith Yow, one of the best dancers of the South, and Mr. Murray.

No. 2

Photos 2-A and 2-B. This exercise is intended to correct the position of the head so as to avoid a slovenly appearance while dancing. If you hold the head upward and backward while practicing this exercise, you will be assured of good position on the floor.

So often people who are really good dancers make a bad appearance on the ballroom floor that I am tempted to give them an exercise which will remedy the cause of looking slovenly while dancing. It is largely a matter of the position of the head.

The exercise in photo 2-A looks easy, but it's not. Try and do it. Ten attempts will make you feel as though you've done a hard day's work and you will perspire more freely than after running a mile in a hot July sun. But you will be a better dancer for it. This exercise will make you hold your head up high, (see photo 2-B), and it will have the effect of strengthening your shoulder muscles as well as the muscles of your chest. The photo - graph of the couple shows the correct position of the hands and arms.

Begin each exercise by standing erect, with hands at sides and heels together. Then assume the position as shown in the illustration.

No. 3

"I could do the steps if I only knew what my partner would do next. How can I know?" I have been asked this question almost a million times and always I think of the time I asked a doctor to cure my cold. He replied that if he knew how he would surely cure his own. So it is with a man's dancing; he himself often does not know what step he will do next and, of course, the long-suffering partner must follow. The poor girl who has no choice in the matter can do but one thing; she must train her feet to always be ready for whatever steps the man takes a notion to do.

Photos 3-A and 3-B. The fair dancer should train her feet to be ready for whatever steps the partner takes a notion to do. This quick backward kick is the best training to prepare one to get her feet out of the way in a step like this.

A knack of stepping backward quickly, and always having the feet slightly off the floor, are two of the best ways of being prepared for your partner. The exercise shown in Photo 3-A has been designed with these special points in view. That it is also of help in various ballroom steps, is incidental. The exercise needs no further description than a glance at the photograph. Just remember to kick backward very quickly. This exercise should be done first with one foot and then with the other. Fox Trot music is best if you would have that luxury. Begin with heels together. Kick the right foot up at the back; then bring the heels together.

No. 4

Here is an exercise upon which most of our steps are based. It also furnishes the groundwork for the Two-step and many popular variations, and is the best exercise to use in training the toes to turn outwardly.

Place your feet in a position similar to Miss Yow's, in Photo 4-A. Step backward with the right foot, then draw the left foot up to the right. Step back again with the right and draw the left up again. Repeat this movement around the room, bearing in mind that the toes must be well turned out.

This same exercise may be practiced with the left foot leading. Simply step backward with the left foot and draw up the right foot in front of the left. Notice that in stepping backward the girl uses only the tips of her toes. How much better looking is her foot than if she had put down the whole foot or even the ball of her foot! Photo 4-B shows how it works out in dancing.

Photos 4-A and 4-B. This exercise furnishes the ground-work for the two-step and many popular variations, and for training the toes to turn out. A detailed description is given in the text.

The fox trot music is most suitable and the steps are done very quickly.

Photos 5-A and 5-B. An exercise for acquiring the side-step, which is the second step in a waltz measure. This is, to many people, a stumbling block.

NO. 5

The test of a good dancer is the ability to do the side steps. One may often dance well when taking a forward or backward step, but the side movement frequently acts as a stumbling block. It is because of the difficulty of doing the side movements that so many people naturally fall into the habit of doing the two-step, when supposedly they are waltzing. That the second step in each waltz measure is a side step proves the importance of this movement in social dancing. See Photo 5-B.

The best way of learning this most difficult of steps is by simply extending one foot to the side and raising it as high as possible, as in Photo 5-A. To gain a good sense of equilibrium, keep the body erect and raise the hand opposite. Practice this exercise using one foot ten times, then give the other foot a chance. Use either waltz or fox trot music.

NO. 6

Photos 6-A and 6-B. This exercise will prepare you for those steps in which the bending of the knee is the characteristic feature. Bend as far down as possible, and thereby gain the strength and control which will enable you to do these steps gracefully.

If you like steps which are more or less extreme, or if your partners are men who do not mind bending the wicked knee, this exercise will come in handy.

To start with, stand up straight and in a natural position. Take a long forward step with your right foot and throw the weight on that foot; at the same time bend the right knee, as in Photo 6-A. Keeping the body erect, bend as far down as possible. Then, rise and resume your natural standing position. Without moving out of place, face about and step forward with the left foot, placing the weight on that foot. Notice that while one foot is bent, the other remains perfectly straight. Also note that the toes are well turned out. In practicing this exercise to music, allow three beats of the waltz for this downward movement and the three beats to rise into place again.

Photo 7. Should one dance on the heels, balls of the feet, or the toes? The answer is, the tips of the toes only. The toes of the two partners should be placed exactly opposite each other, not sandwiched between.

NO. 7

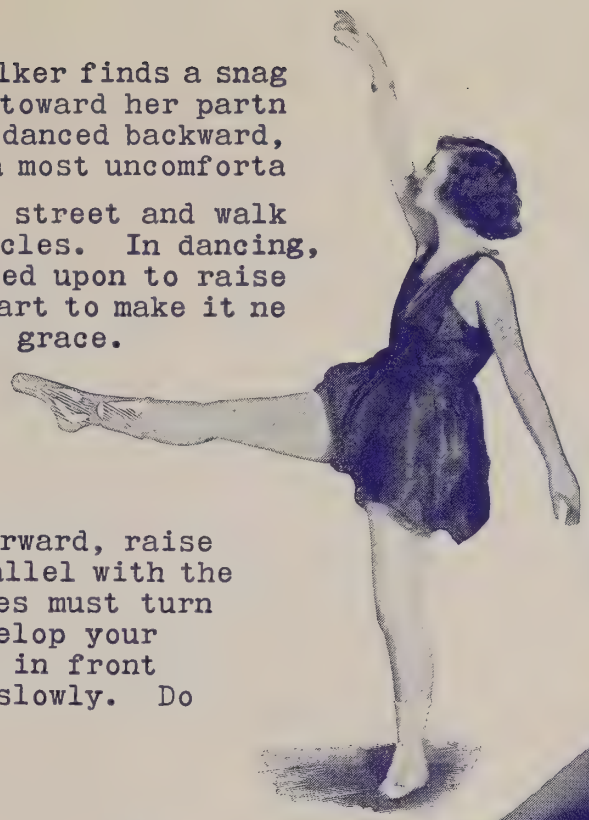
Perhaps the most common question in dancing is: "Shall I dance on my heels, the balls of my feet, or shall I dance on my toes?"

There is but one answer. Dance on the tips of your toes only! Dancing on the toes not only makes one lighter but it makes one look a hundred percent better. Another question asked frequently, is: "How shall I place my feet?" Should they be placed to the side of my partner's or in between one another?" Both ways are wrong. The man's feet should be placed directly in front of the lady's and when the girl walks backward, the man must follow in her footsteps. (See Photo No. 7.) When the man goes backward, the lady should not be afraid of stepping on her partner's feet, but she should step directly toward him.

NO 8

Why is it that the champion walker finds a snag the moment she tries walking forward, or rather toward her partn er? Any girl who has walked forward, while the man danced backward, knows that go- ing toward her partner gives one a most uncomforta ble feeling.

It is because walking on the street and walk ing with a part- ner bring into play different muscles. In dancing, the girl not only goes forward but she is called upon to raise her foot in front, a mean trick on the man's part to make it ne cessary, because it calls for uncommon ability and grace.



Photos 8-A and 8-B. One of the greatest difficulties a girl experiences, is in walk- ing toward her partner, being compelled to raise her foot in front. This exercise, de- scribed in the text, will give her the control and snap de- sired.

A little practice doing the exercise shown in Photo 8-A will go a long way in teach- ing one to follow in forward movements, as shown in Photo 8-B. Without bending the body forward, raise the foot in front until it is parallel with the floor. Keep in mind that the toes must turn downward and not upward. To develop your dancing poise, hold your foot up in front for five seconds, then lower it slowly. Do it without music.

NO. 9

At the same time that we practice the exercises of the feet, it is well to give the arms and hands some work to do, for not only will the arms and hands become more grace- ful, but the exercise will strengthen them. This last is most essential if you would be a light dancer. Too often a girl seems "heavy" simply because the upper part of her arms are weak and their weight rests upon the man's arms. The man has his own hands to hold up; any addi- tional weight may make dancing a bore rather than a delight.

The exercise shown in Photo 9-A, be- sides being useful in following, has a direct bearing on the Kick-up Step in the College Rock, as shown in Photo 9-B. Lift the right foot at the back, raising it as high as possible. At the same time bring the left hand up in front and the right hand behind. Hold this pose for a full second, then slowly lower the hands and feet to the original position. Always let the wrists lead when moving the arms and hands.

Repeat this exercise by raising the left foot and right hand. The waltz music is best for practicing this exercise.

Photos 9-A and 9-B. This exercise is impor- tant if one would be a light dancer. She should not expect her partner to carry her. The kick-up step shown, is used in the College Rock. The exer- cise is carefully described in the text.

No. 10

Another good exercise, one used in teaching ballet dancing, is to raise the foot in front, and while it is up high, carry it sideways and then to the back, holding it up high at the back before lowering.

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